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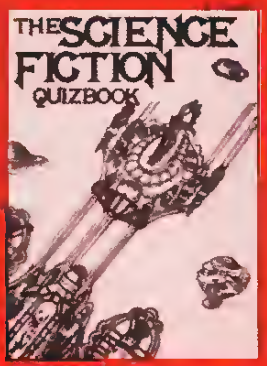
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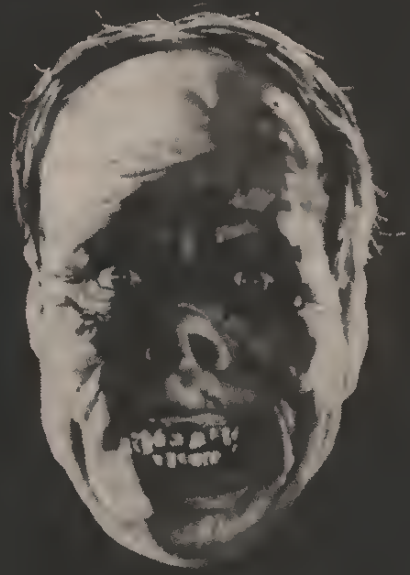
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FAMOUS MONSTERS

incorporating MONSTER WORLD

ISSUE No.191 MARCH 1983



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FANG MAIL

SHADOWLAND

Thanks for the recent retrospective on the life, death, and rebirth of that classic horror-soap, DARK SHADOWS. Rest assured that it was much appreciated by the series' many fans.

Michael Kanterovich
Hollis, NH

OLD TYME READER

I love your magazine. I was 7 years old when your first issue came out in 1958. I remember finding it at the newsstand next to the comic-book selection. I couldn't believe my eyes. I thought it was great that somebody would come out with a magazine devoted entirely to monsters. Ever since, in my eyes, you have been the first word on monsters. **FAMOUS MONSTERS** has a special feel all its own. As I look back over my collection, I am reminded of almost a quarter-century (in 1983) of good feelings for monsters found in the pages of **FM**.

Michael Roden
Milford, OH

GREAT 188

Thank you for publishing one of the best publications of all time. After reading FM #188, I had to write. I've been reading FM since #126, but this was the best issue yet! There was coverage of two of the first horror movies I ever saw: HOUSE OF FRANKENSTEIN and THE MUMMY'S GHOST. And the cover! This was worth five times the cover price!

Would you please do a story on FRIDAY THE 13TH PART 3? I don't usually like these kinds of films, but I liked this one! It was the best 3D movie I have ever seen!

In all the years that I have been reading **FM**, I have never seen a filmbook on HORROR OF DRACULA. How about it?

Steve Phillips
Moline, IL

We did publish a "photobook" on the Hammer classic, Steve (Famous Films #3), some years ago. However, now that we have brought back the FM Filmbook as a regular feature, you're sure to see it.

FRIDAY FREAK

Is it possible that in the future you can do a special article on all the FRIDAY THE 13TH movies? I saw Parts 1 & 2. Personally I preferred Part One because Tom Savini did the astounding effects. I wondered how the drowned kid could live in the lake or rise from the dead. **(Through the magic of something called "artistic license.")**

I have some questions.

(1) What is the goriest movie you've seen? **(For sheer quantity of blood, it's gotta be BLOOD FEAST.)**

(2) What is your favorite movie? **(Tim likes THE TIME MACHINE. Bill & Randy prefer CURSE OF THE DEMON.)**

(3)What is the best gore effect you've seen? **(The cutting off the thumb & arm in TWO THOUSAND MANIACS, and the disembowelment in ANDY WARHOL'S FRANKENSTEIN.)**

(4)Who is your favorite actor? **(Jerry Lewis. Who else?)**

(5) Which **FAMOUS MONSTERS** issue is your favorite? **(The next one.)**

Johnny Brodsky
Benton, KY

WANTED! More Readers Like



JOHN SLUDER



FAREWELL, FJA



Forrest J Ackerman, editor of **FAMOUS MONSTERS** for nearly 25 years, has relinquished his staff position as Editor-in-Chief. **Forry** and publisher **Jim Warren** created the magazine in 1957. The first issue (currently valued between $300 and $500 among collectors) went on sale in the midst of a snowstorm in New York City the first week of February 1958. No one was more surprised than **Forry** and **Jim** when the magazine sold out its entire press run! **FM** became the source of inspiration for such similar publications as **CASTLE OF FRANKENSTEIN, WORLD OF HORROR, MONSTER MANIA, FANTASTIC MONSTERS OF THE FILMS, WORLD FAMOUS CREATURES,** and dozens of others. **Warren** brought out **SPACEMEN, SCREEN THRILLS ILLUSTRATED, MONSTER WORLD, FAMOUS FILMS,** and of course **EERIE, CREEPY, VAMPIRELLA,** and 1994—all made possible by the success of **FM**. As the decade of the 1960's progressed, **Forry** found himself more & more in demand, as a lecturer, film historian, writer, and TV personality. He appeared on such shows as **To Tell the Truth, Merv Griffin, You Asked For It,** and others. In 1974 and '75, **Warren** and **Ackerman** staged the **FAMOUS MONSTERS** Conventions, which boasted such fantasy film personalities as **Peter Cushing** and **Ingrid Pitt**. Now, after 190 issues of **FM, Forry** has decided it is time to move on to other things. His presence will be missed; but the **Ackerman** spirit will continue to live in our pages! We at **Warren** join the thousands of fans and readers in wishing **FJA** continued success in the fantasy field. May the Force be with you, **Forry!**

FANG MAIL CONTINUED ON PAGE 7

THE HORRORWORLD REPORTER

Vol.I No.1 | Warren Publishing Company | Dec. 14, 1982

Beginning this issue, FAMOUS MONSTERS will be bringing its readers more detailed and comprehensive news items than ever before on the current goings-on in the fantasy field.

Not only will we be covering the film scene, we will also provide information on new film studies, major book releases, science-fiction convention information, and other items of interest.



The monster Quetzalcoatl as it appeared in animated form by David Allen in "Q", and as it appeared 37 years ago in THE FLYING SERPENT with character actor George Zucco.



While the big flap over "Q" has abated in the U.S., our friends overseas are only just now getting their feathers ruffled by the mythical bird-god. The film, written and directed by Larry Cohen (director of the beastly baby bonanza, IT'S ALIVE), is the first presentation from ex-AIP alumnus, Samuel Z. Arkoff. In typical Arkoff/AIP fashion, the American premiere of "Q" (in early October in New York City) was pumped weeks in advance through a series of enticing "teaser ads" announcing "Q IS COMING!"

The monster itself, Quetzalcoatl (KWET-zal-coh-AHT-el), is a stop-motion model animated for the film by David Allen & associates. The legend of Quetzalcoatl--a mythical giant flying Aztec serpent god--was filmed once before, in 1945 by Producers' Releasing Corp. George Zucco starred in the first version, known as THE FLYING SERPENT.

Interestingly, "Q" was originally slated to be released as THE FLYING SERPENT, also. The title was changed during production to SERPENT--THE ULTIMATE THRILLER, and finally to "Q".

Filming was halted on Warner Brothers' TWILIGHT ZONE pic-

ture for a total of 9 weeks when, during production of Part One of the 4-part picture, a helicopter crash killed actor Vic Morrow and 2 child actors. John Landis (AMERICAN WEREWOLF IN LONDON) was director of the segment, which involved a sequence where Morrow and the two children were fleeing through a wooded area, ducking gunfire and firebomb explosions.

The tragedy occurred in late July when the hovering helicopter was caugbt in the explosion of one of the special effect firebombs. The charge splintered parts of the 'copter's frame and sent it plummeting to the ground. Morrow and the children were unable to get out of the way in time and were killed by the impact of the helicopter.

Landis, Warner Brothers, and producer/director Steven Spielberg are among the parties charged in the incident. Ongoing investigations contend that "the helicopter pilot was receiving instructions or signals from more tban one person during the movie flight scenes," that "the hovering sites for a helicopter were not carefully chosen related to fire-bomb locations," and that "there was no detailed briefing conducted prior to conducting a movie to minimize the possible hazards."

More "serious" citations state that "blasts were fired without definite assurance that a helicopter and all persons were at a safe distance," tbat a "welding hood was worn by a special effects man firing firebombs (which) restricted his visibility," and that "the pilot was not informed in a detailed manner the exact location of firebombs to be exploded in the area of the helicopter."

Nevertheless, filming finally resumed on THE TWILIGHT ZONE, which is scripted by veteran sf and fantasy author, Richard Matheson, in October. Landis' segment is completed, and the second episode, directed by Joe Dante (THE HOWLING), stars Kevin McCarthy and Kathleen Quinlan.

Universal's PSYCHO II, starring Anthony Perkins and Vera Miles, has been filming under a tight security. Perkins reprises his role as the psychotic Norman Bates. In this continuation of the 1960 Alfred Hitchcock classic, the audience learns that Norman was committed to a mental institution for the murders he committed in the original picture. Twenty years later, a psychiatrist deems him sane enough to return to society...and that sets the scene for the violence that follows.



PSYCHO II

Sources close to the studio set, however, hint that the PSYCHO II storyline parallels aspects of the John Hinckley case. In fact, the picture went into production only weeks after Hinckley was declared "not guilty by reason of insanity" in the shooting of President Reagan. The film's producer, Hilton Green, insists the similarity between PSYCHO II and tbe Hinckley case is merely coincidence, and that the outline of the film was developed at least a month prior to Hinckley's attempt on the President's life.

Robert Loggia, who plays the psychiatrist who sets Norman free, says that the production was shrouded in such secrecy, when he asked to see the final 8 pages of the script a studio man came in with the script, locked inside a briefcase, and led him to a secluded area where he watched Loggia read it.

ADVENTURES IN THE CREEP ZONE is the title of a $6 million production from Zone Productions which will lens in Utah and Vancouver, British Columbia. Formerly entitled ROAD GANGS, the science-fiction film with an eight-week shooting schedule will topline Peter Strauss and Molly Ringwald. Jean Lafleur will direct.

Robert Hays, Peter Graves, Chuck Connors, Lloyd Bridges and other top Hollywood stars line up for an all-star cast in Paramount's AIRPLANE II: THE SEQUEL. This extension of the super-successful 1979 hit comedy takes place in outer space as the world's first commercial lunar space shuttle reaches to the stars. Sonny Bono plays a mad bomber on board the shuttle, Rip Torn is the head of the space center, and—surprise! —*William Shatner* is Buck Murdock, commander of the Alpha Beta Lunar Base.



Death comes to warn the crew they're piloting the ship into the sun in AIRPLANE II.



William Shatner as the rough-&-tumble Buck Murdock in AIRPLANE II: THE SEQUEL.



Rohert Hays as the lunar shuttle test pilot is sure something's gone wrong with AIRPLANE II.

A search is underway to find a new talent who can bring life to the role of SUPERGIRL, first mentioned in FM 189.

Producer Ilya Salkind is targeting the fantasy film for filming early in '83 at locations in Canada and England. JAWS II director, Jeannot Szwarc, will direct SUPERGIRL.

Salkind is anxious to cast an unknown actress for the role on the basis of SUPERMAN'S success story. (Christopher Reeve was a virtual unknown who happened into the role of the Man of Steel.)

Anticipating a warm reception to the idea, Salkind is already talking about SUPERGIRL II, III, and possibly more!

A new chiller about a fastidious man whose house is invaded by rats is being produced by Pierre David. Peter Weller will headline the picture, entitled THE VISITOR, which is budgeted at $2 million. Filming is scheduled for locations in Los Angeles and Montreal.

Paul Le Mat, Nancy Allen, Fiona Lewis and Louise Fletcher are set to star in STRANGE INVADERS, a new film from director Michael Laughlin.

According to preliminary reports, STRANGE INVADERS is influenced heavily by the space invasion & monster movies of the 1950's. Laughlin's picture revolves around what the aliens have been doing during the time they have lived on the earth.

Le Mat plays the role of a college professor. Allen (director Brian de Palma's wife) plays a reporter for a national exploitation tabloid. And Kenneth Tobey, from the cast of the original (1951) version of THE THING, co-stars.

Laughlin filmed STRANGE INVADERS in and around Toronto, Canada. Undoubtedly the local citizens felt strangely to see such STRANGE INVADERS parading down their city streets! Reportedly, as many as 50 at a time put in personal appearances.

The film will offer an array of special effects and makeup.

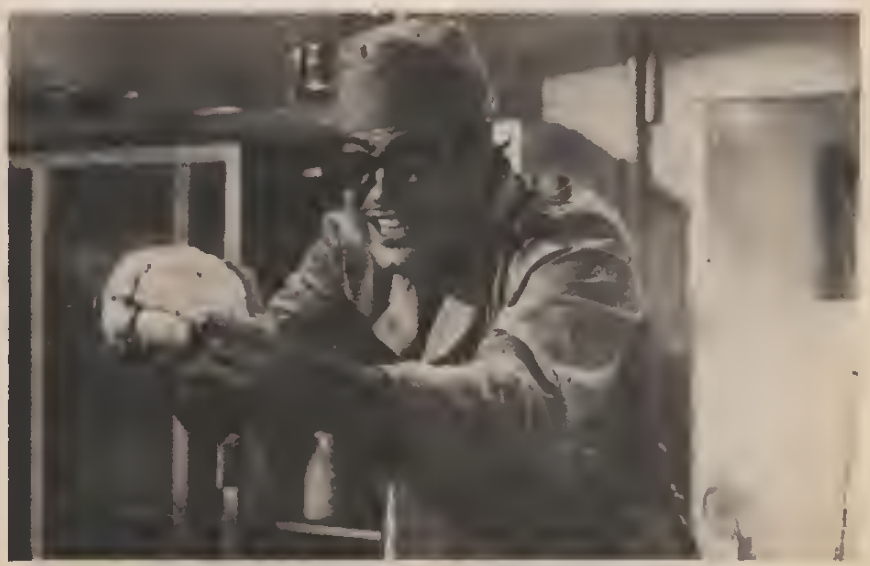
Terror stalks a military academy in Paramount's forthcoming



Guy Madison has a helluva time trying to subdne the MONSTER FROM GREEN HELL, seen in IT CAME FROM HOLLYWOOD.



Gnest star John Candy introduces the segment of IT CAME FROM HOLLYWOOD which salutes special effects.



Dan Aykroyd spoofs the mad scientist role in Paramount's compilation film, IT CAME FROM HOLLYWOOD.

LORDS OF DISCIPLINE, scripted by Thomas Pope and Lloyd Fonvielle. David Keith stars as Will McLean, a fourth year cadet at the mythical Caroline Military Institute. Michael Biehn, who terrorized Lauren Bacall in THE FAN in 1981, plays Alexander, a sadistic senior cadet. LORDS OF DISCIPLINE concerns itself with an elite society operating clandestinely within the confines of the Institute, intent on wreaking havoc and bringing harm to those outside of the circle.



The numher "10" burned into the hack of a military school student in LORDS OF DISCIPLINE.

SHORT TAKES

Following REVENGE OF THE JEDI, slated for a May release, the next picture to be filmed in the 9-part ADVENTURES OF LUKE SKYWALKER series, will be Episode No. 3—a prequel to the original STAR WARS. Numbers One and Two will backtrack sequentially to the beginning of the story. After the history of the rebellion against the Empire is committed to celluloid, the final sequels, Seven through Nine, will be filmed and released in chronological order.

INSEMINOID has been picked up for American distribution by Howard Levine. The science-fiction-horror thriller, starring Jennifer Ashley, has been retitled HORROR PLANET.

Although the FIRESTARTER project, to have been directed by John Carpenter at Universal Studios, has been momentarily shelved, Carpenter will be directing a film version of Stephen King's forthcoming novel, "Christine." It appears the project may not be up Carpenter's alley, however; in fact, it's even a bit off King's beaten path. Preliminary reports suggest the novel's plotline concerns a 1958 Chevy which plays nothing but Buddy Holly music on its radio!

King's "Dead Zone" novel has been optioned for filming, also. Russian director Andrei Mikhalkov-Konchalovsky is working on the film script, which Dino De Laurentiis will direct this winter.

Bo Derek and husband John have approached George (LOVE AT FIRST BITE) Hamilton to play the Devil in their latest picture, ADAM AND EVE. John Derek will essay the role of God!

Walt Disney is preparing THE BLACK CAULDRON, a $20 million animated feature which will be shooting over an extended period of time.

Producer/director Ron Harris is set to produce a new version of H.G. Wells' THINGS TO COME.

Steven Spielberg has hired set-designer John Napier to design his next movie, RAIDERS OF THE LOST ARK II.

Ian McKellan, the esteemed British actor who won a Tony Award last year for his performance on Broadway in "Amadeus," has been signed for a starring role in THE KEEP. Michael Mann is directing the new Paramount production, an enchanting and horrifying fable set in Rumania during World War II. The film is being shot at Shepperton Studios in London and on location in Eastern Europe.

DUNE will be helmed by David Lynch, director of THE ELEPHANT MAN and ERASERHEAD. The Dino De Laurentiis production will be filmed in Mexico.

NEVER SAY NEVER AGAIN, the "alternate" James Bond thriller with Sean Connery reprising his role as 007, will feature Bernie Casey as a CIA agent.

Anny Duperey and Jean-Claude Beialy star in DEMON OF THE ISLAND, now filming in Brittany.

Veteran Hammer Film director Don Sharp (KISS OF THE VAMPIRE) will direct RED ALERT WEST, a futuristic western due to roll by the New Year.

The world's first *animated* 3-D movie, now in preproduction, will utilize a special dimensional photography process, enabling audiences to view the finished feature without the aid of stereo-image separation glasses. A breakthrough in modern 3-D film! The title: ABRA-CADABRA!

A new "Conan"-type movie is now filming in Madrid. Laurene Landon stars in HUNDRA, directed by Matt Cimber.

And Telly Savalas will head an all-star cast in a new version of ALI BABA & THE 40 THIEVES.

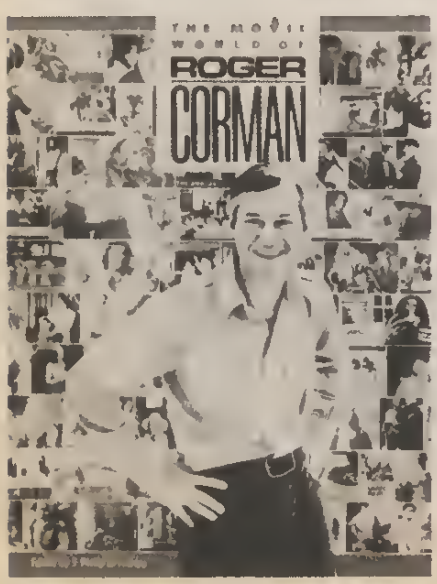


Investigating the belfry of New York's Chrysler Building, where "Q" has built its nest, is risky business.

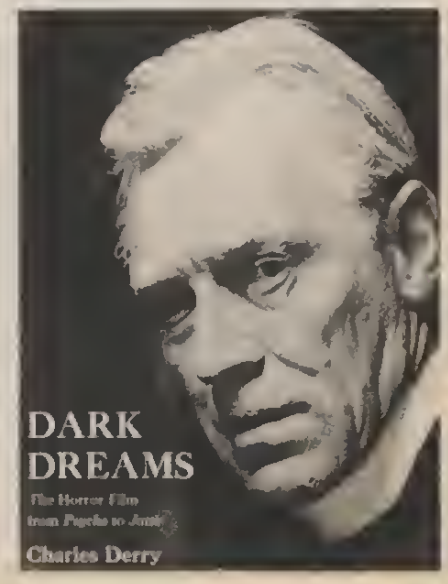
IN PRINT

Two recent studies of motion picture film of interest to FM readers are *The Movie World of Roger Corman* and *Dark Dreams*.

Both books make for entertaining and enlightening reading. Corman, whose career in horror and fantasy film strretches back to the early 1950s, produced and/or directed quite a few of the genre's most popular films, including THE PIT & THE PENDULUM, LITTLE SHOPPE OF HORRORS, and others. *The Movie World of Roger Corman* is filled with informative insights and anecdotes about the "King of the B-Films." Unfortunately, many of the photos are miscaptioned (e.g., a photo of the 3-eyed mutant from DAY THE WORLD ENDED is mistakenly referred to as from ATTACK OF THE CRAB MONSTERS). However, there is a nice color section of movie posters from some of Corman's pictures. If you know your subject matter and can overlook the obvious errors, this book makes a fine addition to another recent book on Corman's films, *Brilliance on a Budget*.



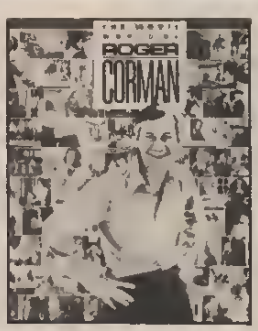
Dark Dreams, by Charles Derry, is a scholarly study of the terror film, from 1960's PSYCHO to 1975's JAWS. The author probes deep into the psychological terror films which followed Hitchcock's PSYCHO, moves into a study of the "Armageddon" horror, which includes a lengthy look at the Japanese monster films like GODZILLA and RODAN, and concludes with a long look at the demon-possession films which were born in the late '60s and early '70s with pictures like ROSEMARY'S BABY and THE EXORCIST.



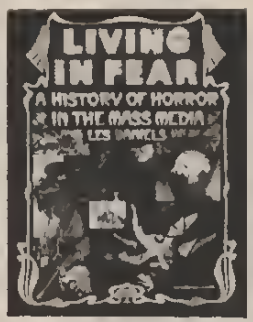
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TARZAN OF THE MOVIES: It's the complete history of all the Tarzan films and T.V. shows! Has plenty of pix for all you Ape Man buffs! #21010/$7.95



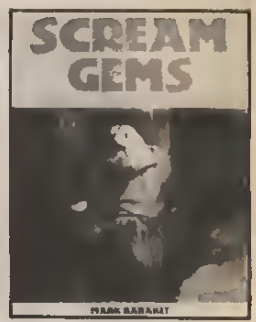
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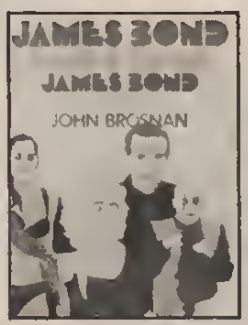
LIVING IN FEAR: This history of horror in the mass media will turn out to be a collector's item! Comes packed full of photos & great info! #21206/$12.95



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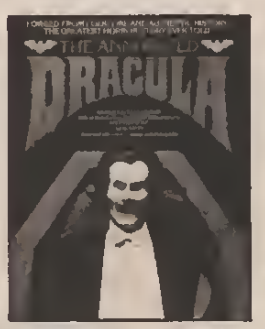
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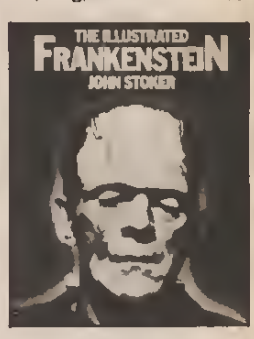
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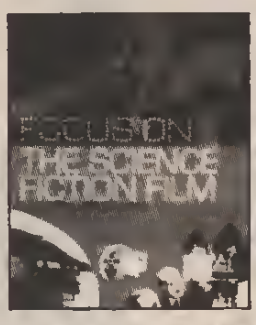
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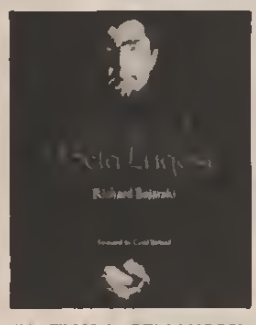
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GREAT MOMENTS

They said it couldn't be done, and they were right! Not only did producer Dino De Laurentiis elbow out more responsible competition for the right to remake KING KONG...not only did he demean the bittersweet saga and cynically exploit worthwhile issues such as ecology and women's rights("Put me down, you chauvinist pig ape!")...not only did he forge stop-motion for a man in a monkey suit...eliminate the dinosaurs in favor of a limp snake...but he spent two million dollars on the forty-foot robot depicted below, easily one of the worst special effects ever, a stiff, clumsy, unconvincing travesty that, for all its cost, appeared on screen for only a few seconds. Yes, Dino, our very first El Rauncho Award goes to you for providing we, the fans, with this Great Moment in Fantasy.





SECRET.
STRANGE...
SORCERY-RIDDLED.
This is the World of the Dark Crystal.
A Land Outside Time.
A Place Beyond...Places.
Beautiful yet bewildering.
A fairyland sometimes frightening.

An imagi-nation "peopled" by creepy creatures, outre beyond mortal experience: "things" that hop...that crawl...that *skitter*...all the while singing sweetly in some unknown language or shrieking wildly in some alien tongue.

In the World of the Dark Crystal *everything* is alive. Plants speak. Trees have tongues. Brooklets babble of forgotten yesteryears. Pebble, stone, boulder & mountain become *moving* beings.

The very *atmosphere* is alive with the scent of fear and the macabre magic of arcane mysteries.

And dominating all is the Supreme Mystery: the *power* of...THE DARK CRYSTAL.

THE STORY

OUR FABULOUS TALE opens in a land unplaced in time or space, unknown in our commonplace Dimensions 3.

It is a world dominated by an evil breed called—

The Skeksis.

Once, from the dizzy heights of a sparkling castle in whose heart glowed a great Crystal with energy absorbed from the world's 3 Suns;—once from this exalted eyrie a tribe of supernal thinkers & incredible creators ruled the land.

Catastrophe

But a thousand years ago a terrible convulsion mysteriously shook that land.

The Crystal cracked.
Its heart darkened.
Its surface grew gray & lifeless.
The Reign of the Skeksis had begun!
And gradually the Castle degenerated.

The people & the rulers degenerated until all was drear & drab decay, dominated by one unworthy ruling motivation:

Greed.

Corruption

The Skeksis controled the impure Crystal and it became the center of their weird rituals and the source of their power.

Now, a tremendous astronomical occurrence is forecast. If it is allowed to come to pass, the Rule of the Skeksis will be entrenched forever, beyond hope of revolution or overthrow.

The Elfin Menace

There is only one thing the Skeksis secretly tremble at: the fear that an ancient prophecy may one day be fulfilled concerning a noble race of elfin creatures; that these Gelfling will somehow undermine & destroy their power.

In an effort to preserve their evil Dynasty, the cruel Skeksis rulers have done their wicked best

The Skeksis Ritual-Master and Garthim-Master plot the succession to the Emperor's throne.

to eradicate the Gelfling race. In fact they believe they have succeeded. But—

The Gelfling Named Jen

The Skeksis Castle is guarded by fierce warriors known as Garthim. They are encased in shell-like armor and enforce the Skeksis' rule without pause or pity. But unbeknownst to the Skeksis, one Gelfling boy—Jen—has been saved from the Garthims' claws. Snatched from the very grasp of Prince Sirki, he has been raised by a clan of strange, unworldly & impractical mystics called the urRu.

Jen's mission upon reaching maturity: to discover the secret of the Crystal's darkness and restore its inner brilliance...and with the return of the light, true balance to his world.

Wisdom of the Master

UrSu the Master, most wise of all the urRu, brings up Jen with all the tender loving care of an exotic orchid, convinced the elf-boy is the last of his kind.

Jen's sheltered life is shattered when his Master dies. But with the guru's last breath he breathes a task for Jen. He shows him the image of a small shard of crystal and, expiring, whispers: "You must find this...and return it...to its rightful place...before the Great Conjunction..."



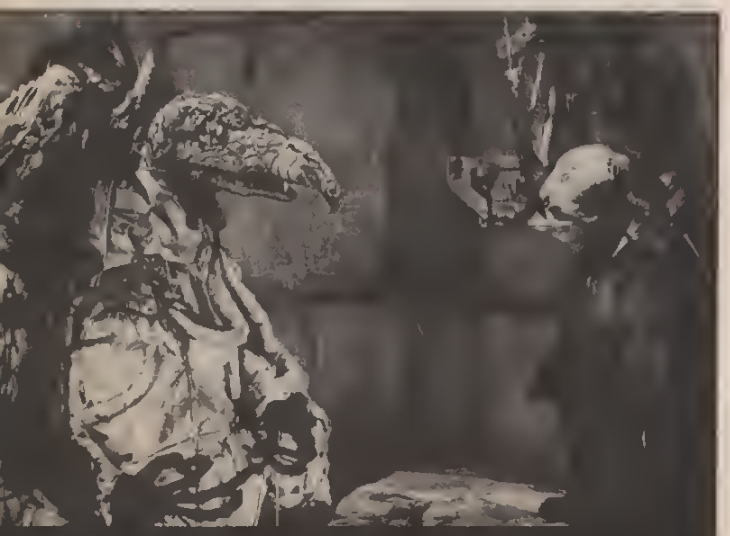
To a gnome, there's no place like home, as this urRu Master would be glad to tell you.



The shifting sands of fate are weighed by UrSu.



A kindly Podperson enjoys a lusty nighttime revel.



A helpless Podperson trembles under intense interrogation by a blood-hungry Skeksis.

The Great Conjuction

It is the astronomical hour when the world's 3 Suns will converge as one.

If Jen fails, *all things whole & good will be destroyed forever!*

Ironically, even as Jen's urRu Master lies dying, so too does the Emperor of the Skeksis, as if to confirm the delicate balance of the world implied in the prophecy of the Great Conjunction.

An ugly and bitter power struggle ensues between the Chamberlain, the strongest of the Skeksis faction, and the Garthim Master. Using all the evil power at his command, the Garthim Master triumphs. The Chamberlain is stripped of his power and is banished from the castle.

The Seeing Crystal

Meanwhile, Jen sets out on his lonely journey.

He is saddened by the loss of his urRu Master.

He is frightened to be leaving the peace and tranquility of the urRu valley.

But his destiny beckons him.

As he sets out across the wild landscape, Jen becomes aware that the very earth seems to be watching him, threatening him, that flora can become fauna, and that the forests and marshes are alive with chattering, gibbering creatures.

Hidden among this generally harmless gallery of grotesques is one creature that is not so harmless...

A bat with a seeing crystal.

A tool of the evil Skeksis.

Aughra the Astronomer

The bat betrays the existence of Jen, a Gelfling, to the Skeksis. A Gelfling! Alive! The race they so fear! The race that they have worked so hard to obliterate in order to preserve their own reign.

Fearful that the ancient prophecy will be fulfilled, they send their Garthim warriors to track Jen down and destroy him.

Meantime, Jen has reached the mysterious and astonishing observatory of Aughra the astronomer, the Keeper of Secrets. Under Aughra's gruff direction, Jen finds the crystal shard, and learns something of its meaning.

Suddenly, hordes of the terrible Garthim attack the observatory.

Aughra urges Jen to flee...flee!

Kira

Frantically, Jen plunges into the bordering swamp to escape the Garthim's wrath.

But no comfort is to be found in the wild swampland. It is crawling, creeping, and slithering with creatures of bizarre, horrible countenance and figure.

Just as Jen fears he will go out of his mind with terror he comes upon–

Kira.

A Gelfling!

Jen had no idea that there were any other living members of his elfen race! Even in that darksome swamp, he is quietly overjoyed.

Aughra the Astronomer, the Keeper of Secrets, holds one vital link to the destiny of Jen the Gelfling.

The Pod People

Kira guides Jen to the village of the Pod People, a gentle and simple folk who sheltered Kira during the genocidal obliteration of the Gelflings at the hands of the Skeksis.

The Pod People welcome Jen with a merry feast of song and Pod People cuisine...and Jen's cares begin to melt away.

Jen entertains thoughts of abandoning his quest.

Why not spend the rest of his life with lovely Kira amid the simple comforts of the Pod People culture?

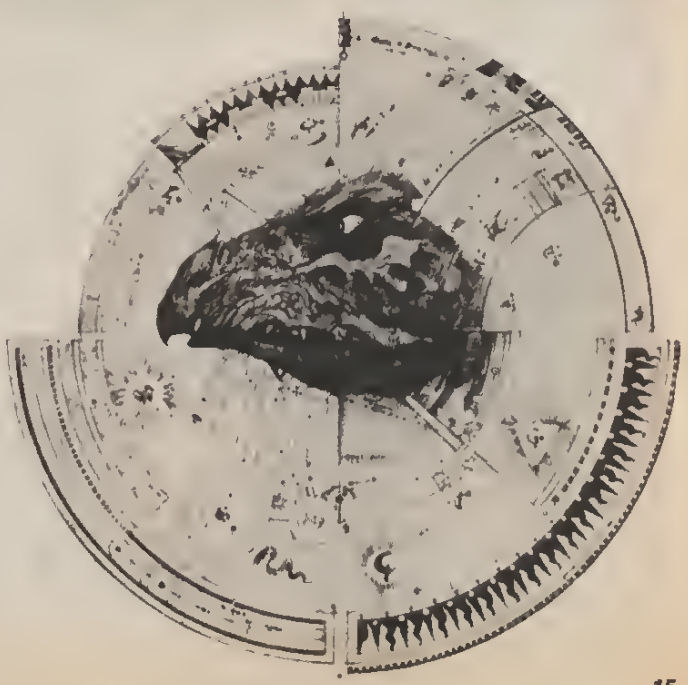
But Jen will never have the chance to confront these vexing temptations.

For lurking in the darkness outside the village is a hulking horde of bloodthirsty Garthim.

Garthim...only too eager to enslave the gentle Pod People and kill the last of the Gelfling.

Will they succeed?

Open Jim Henson's Christmas present to fantasy fans, and find out!





To a Skeksis, preserving their decadent way of life is all important, no matter how many others must die!

More Than Muppetry

Master puppeteers Jim Henson and Frank Oz, and producer Gary Kurtz, are eager to point out that THE DARK CRYSTAL is *not* a puppet movie. They like to distinguish between the Muppets seen on TV and the characters of THE DARK CRYSTAL. The Muppets are performing, but the characters of THE DARK CRYSTAL, with their intricate detail and more sophisticated interplay...are *acting*.

Jim Henson is always seeking ways to expand the boundaries of puppetry. He created the Muppets while still in college, and received a local Washington D.C. Emmy for a five minute show featuring them. After graduating from the University of Maryland, Henson moved to New York City. His Muppets began making appearances on *The Tonight Show*, *The Today Show*, and *Saturday Night Live*, among others. The Muppets have been a mainstay of *Sesame Street* since its inception. Gracefully riding a seemingly endless crest of success, Henson created *The Muppet Show*, which is now seen in over a hundred countries across the world. The TV success gave birth to THE MUPPET MOVIE, and THE GREAT MUPPET CAPER.

Frank Oz has been with Jim Henson since 1963, and has gone on to become an invaluable member of *le muppet-monde*. It is Frank Oz who brings life to the passionate Miss Piggy. Frank was the voice and guiding force behind Yoda in THE EMPIRE STRIKES BACK. Also an actor, Frank can be seen, among other performances, as the weird fellow from the American Consulate who visits the werewolf-boy's bedside in AN AMERICAN WEREWOLF IN LONDON. As a performer and creator, Frank Oz's contribution to the field of fantasy cannot be overestimated.

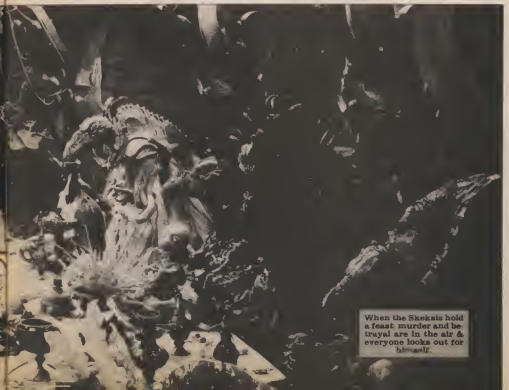
Gary Kurtz, producer of THE DARK CRYSTAL, also produced STAR WARS and THE EMPIRE STRIKES BACK. What more need be said? Plenty. No overnight success, Kurtz toiled for years on countless low budget films and television documentaries, learning virtually every technical craft related to filmmaking. A graduate of the film school at USC, Kurtz brings expertise as well as imagination to every project he develops.

As the conceptual designer, Brian Froud was responsible for the look of the world of THE DARK CRYSTAL...the settings, props, and characters. Uniquely equipped for the task, Froud has illustrated countless books and magazines for children and adults. "The Land of Froud" is an anthology of his work. "Faeries" which he co-illustrated with Alan Lee, was a bestseller of a few years back.



Jen and Kira atop their Landstriders, the incredibly swift beasts who carry them to the Castle Skeksis.





When the Skeksis hold a feast murder and betrayal are in the air & everyone looks out for himself.



Kira, Jen's much-loved companion, aboard her Landstrider.

Sleight of Hand

Perhaps the single most important factor that led to Jim Henson's mastery of puppet manipulation was the wide and more facile use of TV monitors. When the technology allowed small monitors to be squeezed into the confined spaces of the puppeteers, a whole new world opened up. Rather than blindly manipulating their figures, the puppeteers could now watch the action as it was happening, and so much more intricately choreograph the character interaction.

Enough ingenuity and technological achievement has gone into puppetry since then that Howdy Doody's jaw would drop to witness it.

Jim Henson's use of a taxidermist's glass eye on a Muppet character five years ago led him to speculate on how many more ways could be found to achieve further realism in his chosen field. It was then that he began to conceive the project that would become THE DARK CRYSTAL.



Jen enters the fantastic observatory of Aughra in search of further clues to his desperate mission.

When Gary Kurtz came to Jim Henson for advice on how to bring Yoda to life for THE EMPIRE STRIKES BACK, a rapport developed, and Kurtz became the producer of Henson's grand new project.

Brian Froud spent a year designing the sets, characters, and props for the film. His designs were turned over to Harry Lange, the production designer, who was responsible for bringing them to life.

The development, creation, and maintenance of the DARK CRYSTAL characters cost $5 million, and another $5 million was spent on props, sets, and environment.

The entire movie was filmed live-action. There was no stop-motion effects. Small people were used in some of the characters to animate them some of the time, mimes were used in one or two characters all of the time, but such methods were employed a mere 5% of the screen time. The great majority of the action was brought to life via the most sophisticated puppetry techniques known...and Jim Henson knows them all!

Facets of hydraulics, radio-controlled mechanics, and mechanical linkage were all employed at some time during the production in addition to traditional puppetry techniques. Henson and his people prefer mechanical manipulation to radio-controlled, because character reaction can be made more subtle mechanically. The most preferred method, though, is employing a team of performers, the word used for the puppeteer, a person manipulating a figure by hand or wire.

For group scenes, such as the Pod People feast or the gathering of the Skeksis, as many as 45 performers might be squeezed in and around the set, anywhere from three to five people animating one character. Some of the performers would be under the stage, moving arms or feet. Others would be just out of camera range on the set, creating facial expressions or moving hands. Performers under the stage would have video monitors so that they could follow the action. Monitors were so prevalent that some of the mimes had them *inside* the character costumes!

Jim Henson performed the movie's hero, Jen, while Frank Oz performed the Chamberlain of the Skeksis. Neither man used his own voice, however, fearing that their voices had become too familiar from the TV *Muppet Show*.

Their voices may be familiar, but Jim Henson, Frank Oz, and the rest of their creative crew seem determined that their work never become predictable. The leap from Muppet-style vaudeville routines to the mystic workings of fate and destiny in an imaginary realm is a great one. But no step is too big for a man who stands as tall as Jim Henson.

THE DARK CRYSTAL promises to be a gem.

END

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NOW YOU CAN "WEAR" A WARREN COVER!

TOP QUALITY! THOSE WORDS DESCRIBE THESE FINE SHIRTS. THE FULL COLOR SCENES ARE NOT DECALS, WHICH FADE OR PEEL, BUT ARE DYED INTO DURABLE POLYESTER & COTTON. THEY ALL CARRY THE FAMOUS WEAR-DATED WARRANTY. THIS MEANS TOTAL WASHABILITY & LONG LIFE!



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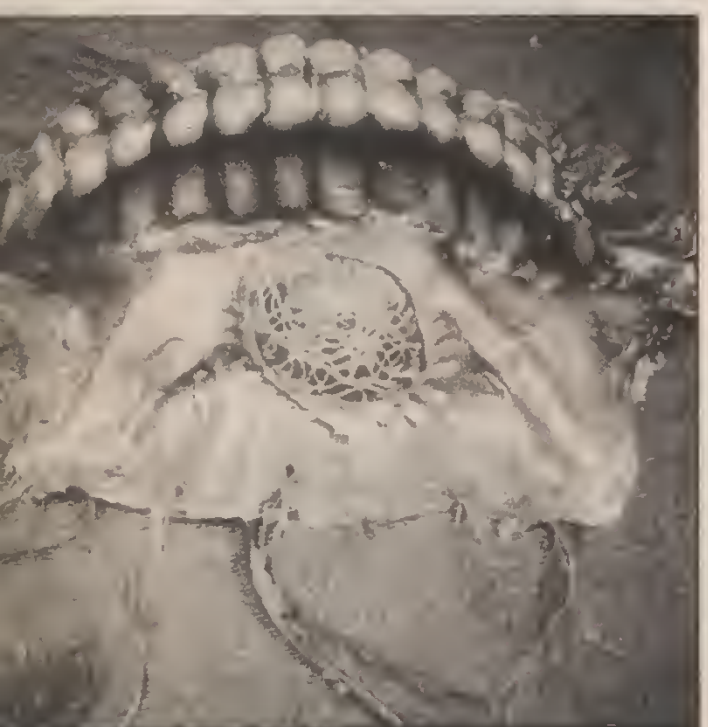
How To:

SHOOT A BEAST

What's it like to photograph a beast, you might well ask. Bet you thought they don't even show up on film?

Well, freelance photographer Lisa Morton got the chance to find out when she got the opportunity to cover in stills all the special makeups for THE BEAST WITHIN.

Fortunately it wasn't her first exposure to monstrous fotos. She explains: "From the time I was about 8 or 9, I spent every available cent I had—and I went without quite a few of those school lunches I'd been given money for—on FAMOUS MONSTERS. I figure it's only natural now that I should be seeing *my* photographs on those same pages!"



A syngenor pod from Robert Short and Bill Malone's SCARED TO DEATH.

she met the ackermonster—and lived!

And at the tender age of 12 she says, she had her "first brush with a celebrity, in the form of none other than Mr. Forrest J Ackerman himself. It was at a local (San Diego) convention and I remember I followed the great Ackermonster around all day. Finally I got up my courage and tremulously approached. Well, not only did I get an autographed issue of the latest FM, I also got enthusiastic encouragement. I suspect it was not too long after that I decided to pursue film as my career."

hooray for hollyweird

So, in 1979, at age 20, she left home & 3 years of film school behind and journeyed to Hollywood with the goal of working in special effects. With the help of friend Greg Jein, the effects genius responsible for the miniature work in such films as CLOSE ENCOUNTERS OF THE THIRD KIND, FLESH GORDON, DARK STAR & 1941, Lisa managed to land her first job as a modelmaker on STAR TREK—THE MOTION PICTURE.

Working at Douglas Trumbull's Venice effects facility along with dozens of other "recruits"to rush out the film's FX was perhaps not always what she had pictured life in the movies to be like. "30 hours in a working day wasn't unusual but in Greg's crew we somehow managed to make it consistently fun, even at 5 a.m. in the morning, trying desperately to finish the models before the camera crew arrived in an hour."

Working principally on construction of the gigantic, intricate interior model of the doomsday ship, V'Ger, Lisa was part of a crew that laid in miles (!) of fiber-optic lighting & thousands of pieces of tiny detailing, most of which would never be seen in the film.

The little girl corpse (Eloise) from Tom McLoughlin's REST IN PEACE, sculpted and finished by Lisa Morton and Tom Burman.

"so there!"

Although not always what she expected, Lisa nevertheless was ecstatic. "I think one of the greatest things that can happen to anyone who wants to work in the film industry is that first job—it's the realization of a life-time dream. In my case, it may also have been admittedly a bit vindictive. I'm sure a lot of fans can probably identify when I say that people often found a little girl who would rather have played with Aurora monster models than dolls to be a bit odd. Now, I finally felt that I could justifiably say, 'Oh yeah? Well, now I'm making a living doing it, so there!'"

a model maiden

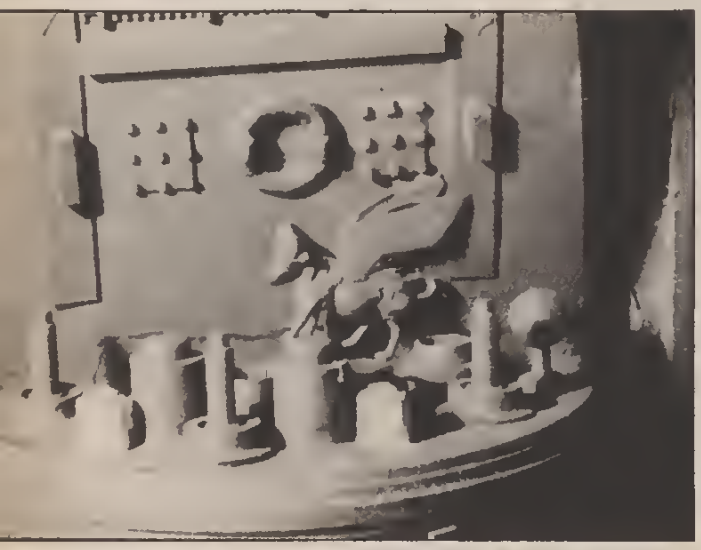
After STAR TREK, Lisa stayed with Greg Jein's crew for the *special edition* of CLOSE ENCOUNTERS. She once again found the crew confronted with a situation she had encountered on the previous project—namely, they were given mainly what amounted to abstract pain-



This close-up shot reveals the massive amount of de tailing in V'Ger that went virtually unseen.



Another corpse from REST IN PIECE. This one was actually conetructed from a real ekeleton!



One of the many tiny in-jokes in the detailing of the mothership interior; several membere of the crew claimed to have an imaginary company called "Flying Cow Productions", so Lisa incorporated their logo into the model.



Although many people thought the Spock Space Walk wae completely animated, it was, in fact, made up moetly of model work, euch as thie piece, the Space Web.

tings to construct models from. "Actually, we did have one beautiful pre-production painting by Ron Cobb of the interior of the mothership but even that concept was changed almost daily. I soon discovered, however, that this was not only normal but expected of the director, Steven Spielberg, and eventually I started to enjoy the sort of continual challenge these changes created." This time, the crew installed merely 2000 or so fiber-optic lights but the detailing on the models got a little more creative—in tiny niches of the 12-foot tall, 20-foot in diameter model, crewmembers constructed homages to THE EXORCIST, ALIEN & 1941, as well as a variety of personal injokes—and none taller or wider than one inch!

small budget, big "grosser"

Lisa's first opportunity to see a horror film in action came when she got to assist on a small-budget picture called SCARED TO DEATH, working with the film's co-creator Robert Short. Lisa says it was everything she had hoped for—well, sort of. "One scene involved the hero & heroine stumbling into a sewer filled with bodies & hideous parasytical mutant 'pods' that were supposed to be attached to the bodies. The action called for the intrepid detective hero to approach a body, pull the pod's attachment away and the victim would convulse & die. The pods were readied, gruesome 'victim' makeups applied, a blood pump attached to the stunt victim and lastly Bob Short injected a grotesque green goo into the unfortunate fellow's mouth. Finally the cameras started to roll, and as the entire crew held their breaths—they didn't seem to think this scene could really work—the protagonist yanked at the fateful pod attachment, and like true movie magic the victim convulsed, blood gushed from his open wound and green bile bubbled up out of his mouth. When the director yelled 'Cut!', the crew burst into applause, yelling things like 'Boy, that was the grossest thing I've ever seen! It was *great*!'"

"my darling clemen(s)tine"

A variety of small photography jobs followed until monsters once again reared their ugly heads when THE BEAST WITHIN came along. Lisa's long-time boyfriend (and fellow FM reader) Paul Clemens was signed to star in the film and, never one to miss an opportunity, Lisa grabbed her camera and started snapping. She managed to do what few photographers have been able to accomplish and that was to capture in stills a complicated, multi-stage makeup in every stage of creation, from body casts to finished film.

"It was a dream come true, to be able to work with one of the greatest makeup artists in the world, Tom Burman, on what I felt would be a new, classic monster. Of course, on the other hand, seeing all the sculptures & tests was one



The syngenor pods on the set of SCARED TO DEATH, hooked up to their respective corpses. At right, another shot of the mothership interior which shows the intricate detailing and use of fiber-optic lights.

thing but standing in a set in Mississippi and seeing your boyfriend transformed into a hideous beast right in front of your eyes was—let's say indescribable." Lisa also got an unexpected chance to assist on the makeup when an extra hand was needed to help control one of 2 full-size mechanical dummies used in the transformation sequence. Remember the shots where that 8-inch-long segmented tongue rolls up out of Michael's mouth? Yep—that was Lisa on, uh, tongue. "Try explaining *that* one to the relatives!" she adds.

restless pieces

Lisa & Paul once again worked with Tom Burman when, later in'81, he offered them both the chance to join him as sculptors on the new film REST IN PEACE(directed by yet another FAMOUS MONSTERS alumnus, Tom McLoughlin). Altho neither makeup nor sculpting were exactly new to Lisa, using these arts to construct *corpses* was. She tells of horrified visitors to the Burman studios who would walk in during lunch only to discover the technicians studying color pictures of real pathology labs while caually munching a sandwich. "In any other circumstances a lot of the research material we looked at probably would have made me somewhat ill but it's different when you're thinking in terms of, 'Would this look creepy on film and can we duplicate it?'" Lisa is particularly proud of the little girl corpse(nicknamed "Eloise" by the crew after a cartoon character) and it receives stand-out attention in the film.

secret project

For now, she is concentrating on another of her talents—writing—and is currently putting the finishing touches on her second screenplay(her first was a sequel to ALIEN which executive producer Ron Shusett was very interested in but unfortunately at this time there are no plans for a sequel). She won't give away details of the new project yet, except to say that it is far-future science fiction with the intriguing title of FAR THOUGHT.

Advice for would-be future alumni? "Just don't ever get discouraged. Believe in yourself & your own abilities but on the other hand don't be afraid to ask other people for help. And—I'll look forward to working with some of you!"

END



2 WAYS*

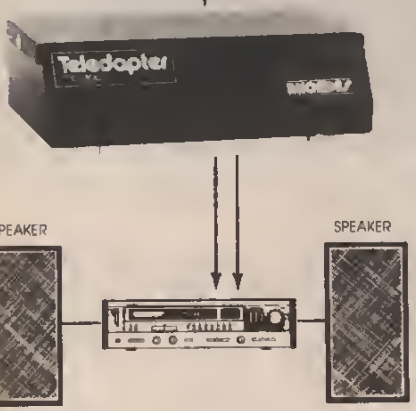
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THE VIDEOCCULT

—Jeff Rovin

The videogame revolution snuck up on us like a stealthy invader from one ot its own programs.

The movement's tirst converts were the pinball treaks, compulsive arcadegoers who were drawn to the novelty ot a TV playing tield and compelled to return by the games' smooth handling and alluring glow—like electronic gold. Simultaneously, homes were intiltrated by the likes ot Atari *Pong* and Odyssey, units that gave skills and personality to your television, replaced the passive thrill of watching TV with the real thrill of competing *against* the TV.

Following their debut in the early 1970s, home and arcade fixtures became increasingly sophisticated until, by the end ot the decade, what had entered the marketplace as an amusing diversion became nothing less than wish fulfillment: You could defend a castle, tly with the pilots of *Star Wars*, ski in the summer, go tishing in the winter, quarterback a football team, and even doff glasses and business suit to become Superman himselt. All tor two bits or the one-time cost ot a home arcade.

Today each ot us is a soldier in the video game revolution. Through our patronage staid Victorian games are being replaced by computer-generated adventures among exploding suns and the lairs ot dragons. Especially remarkable is that we enlisted without the stirring words ot a Thomas Paine or Patrick Henry, driven only by the narcotic plinks, beeps, booms, and raspberries of the video games described in this column.

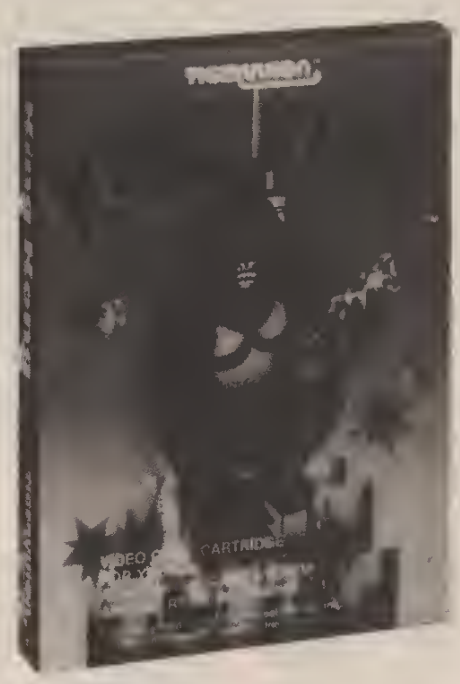
And driven we have been, spending in excess ot a quarter-billion dollars in 1981 for recreation that boosts the imagination and hones the retlexes, is cathartic, lively, and uplifting. Critics decry the games as dehumanizing, but their arguments are the weeping of nostalgia and not the voice ot common sense. Video-games are helping to expand the parameters ot personal entertainment, proving that much-beleaguered technology can be tun, exciting, even an *art* torm, as the new Bally home units are proving with their *Scribble* program. And withal, they are damned moral: Despite the extirpation and merciless aggression of *Space Invaders*, *Astrosmash*, *Boxing*, *Air-Sea Battle*, et al., video gaming is the only medium in which Armageddon can be erased with the touch of a button.

As Patrick Henry *did* say apropos another rebellion, "It *this* be treason, make the most of it!" We hope this column helps you to do just that.

In the midst ot all this video business, numerous monsters have been brought to home videogames, and in issues to come we will keep you posted on all the latest developments.

For the present, let's take a look at a home videogame based on what is one ot the most tamous monsters ot all-time—KING KONG.

The new KING KONG videogame trom Tiger Electronics is a cartridge you can play on your Atari VCS(Video Computer System), the small unit which most of us have. At the present time, the Atari unit is the *only* one which can



play this game. When Coleco-Vision introduces their adaptor module, then their console too will accept this game. There is no Odyssey or Intellivision version.

The object in KING KONG is to send "Jack Driscoll" trom the bottom ot a building to the top—where Kong is holding "Fay Wray" captive.

As the hero climbs staircase after staircase, Kong is busy chucking lighted bombs at him. It Jack is clobbered, then you have to start all over again, climbing the building trom the bottom tloor. You get three Jacks during the course ot any game. After that, it's Mrs. Kong torever.

Unlike the movie, however, Jack can never really rescue Fay. He can climb to the top of the structure—but as soon as he gets there, he's suddenly back at the bottom of the building, faced with the prospect ot climbing it all over again...with bombs talling faster than betore.

And so it goes, until all the Jacks are dead or the player's hand cramps.

It the truth be known, this is a tun game but it really *isn't* KING KONG.

Don't believe what the package says. There are no bi-planes, there is no Empire State Building—only a box-like structure with the barest hint of art deco design across the top—and Kong looks like a teddy bear which has been run over by a steamroller rather than the terocious gorilla we all know and love.

Besides, as any **FM** reader will tell you, it was Carl Denham who pitched bombs at Kong, not vice versa.

A better game would have been to let Jack chase Kong to his lair, tighting dinosaurs, bridging pits, and so on, finally spiriting Fay away by vine, as he does in the movie.

Withal, you'll have tun with the game—as long as you don't mind this latest corruption ot the King's name. One supposes that after being murdered by Dino De Laurentils six years ago, Kong can stand this lesser pasting at the claws ot Tiger Electronics.



COMING IN FUTURE INSTALLMENTS ot **THE VIDEOCCULT:**

KRULL, the epic science fantasy adventure coming to motion picture screens in May ot 1983—and coming to home videoscreens a month later.

MONSTER MASH, the home videogame which puts you in the center ot a monster-infested cemetery

THE ANGEL AMONG MONSTERS

by Randy Palmer

Forry's a Jolly good Ackermonster!

Twenty-five years ago James Warren met Forrest James Ackerman and created two new creature-comforts for fans who appreciated all that was gory and gruesome in the wonderous world of fantasy.

One was FAMOUS MONSTERS.

The other was "The Ackermonster;" Forrest J Ackerman, Editor-in-Chief of FM for a quarter of a century.

Curator of the "Ackermansion."

Creator of VAMPIRELLA.

Film historian. Literary agent.



Archivist. Researcher. Anthologist.

Guest speaker.

Winner of the first "Hugo" award.

Friend to the fiends who read his "crazy magazine."

Possessor of the world's greatest collection of things fantastic, things horrific.

FJA was all these things--and more. Much more.

amazing forries

"I started collecting fantasy memorabilia at the age of 9 with my purchase for 25¢ of a copy of *Amazing Stories*," Forry recalls. "Approximately 3 years later my mother was alarmed to discover I had accumulated a pile of something like 27 magazines. 'What on Earth, son,' she said, 'do you intend to *do* with all these magazines? Can you imagine how many you'd have if you continued collecting at this rate till you've grown up?'"

By his own admission, Forry never has "grown up." He owns so many magazines, books, "pulps" and other goodies by now that, in a garage with room for 3 cars, "there's not even room to park a pogo-stick!"

monster menagerie

Forry has over 300,000 "things" in the "Fantasy Foundation," or the "Ackermansion" as it's known to FM's readers. There are floor-to-ceiling books, fanzines, paintings, manuscripts, movie props, stills, posters, pressbooks, autographs...everything pertinent to the field of imagination.

The *Imagi-Nation*, as Forry puts it.

He has derived his greatest pleasure from the collection not by simply owning it, or hoarding it, but by sharing it with others--like the readers of FM, who've thrilled to countless Rare Treats from Forry's immense file of fascinating film photos--over 100,000 strong!

"I got my first movie stills in 1930," Forry reveals. "About 10 of them were from JUST IMAGINE. And I've been collecting ever since.











Top left, FJA flanked by the Frankenstein Monster & Dracula in the 1970 production DRACULA VS. FRANKENSTEIN. Center left, Rick Baker is up to some monkey business on the set of SCHLOCK, with companions FJA, David Cooper, Edythe Eyde & novelist Don Glut. Bottom left, Forry & one of the children of the night. Top right, Forry presents FAMOUS MONSTERS' 1972 Hall of Flame Award to author Robert Bloch. Shock-show hostess "Moona Lisa" sits to Bloch's left. Bottom right, FJA made to resemble Vincent Price as Dr. Phibes by none other than a young Paul Clemens, who grew up to be THE BEAST WITHIN.



FJA with Walt Daugherty and members of Count Dracula Society.



Shaking hands with ex-horror star Christopher Lee.



With Preston Foster on the set of THE TIME TRAVELERS.

"I still lack the original one-sheet movie posters for THE ISLAND OF LOST SOULS, WOMAN IN THE MOON, MYSTERY OF THE WAX MUSEUM, THE GOLEM, THE WIZARD, METROPOLIS and others, even though I do have such raries as WHITE ZOMBIE, SON OF FRANKENSTEIN, DRACULA'S DAUGHTER, THE UNHOLY 3, KING KONG and more."

But, after 56 years of collecting, "I can't even lay claim to completism any longer. People ask me what films I have; they're surprised to find I have practically none! I don't even own a projector! I have tons of phonograph albums that I'll probably never find time to play again in my life. Miles of taped radio shows I may never have the opportunity to listen to even once.

"In the proliferating market of toys and games and posters and puzzles, how many *can* you collect? A representative selection is all I can hope for!"

to the ends of the earth

But Forry has been relatively fortunate. Some collectors may search forever for a movie poster from WAR OF THE WORLDS. FJA owns not only that, but one of the Martian Space Machines as well! In fact, his collection is packed so full of similar ghoulish goodies that, even if FAMOUS MONSTERS were to run nothing but pictures from now until the year 2000, *even then* there would not be room enough to run a photo of every exciting item residing in the Ackermuseum!

Nevertheless, FJA doesn't give up easy. He's determined to share his collection with those that care. Several years ago he made an arrangement with the mayor of Los Angeles to contribute his Kong-size Kollection to the city! Once a proper foundation is erected to house the Fantasy Foundation, Forry's collection will be housed in a *real* museum for the public to come see, free of charge.

But why collect?

"I'm not sure...my parents originally *dis*couraged me from collecting--a perennial parental reaction to this day. I suppose it's the highlights, the pleasant surprises one discovers while searching. Like the time I learned of a limited edition of DRACULA'S GUEST (by Bram Stoker) so rare that I didn't suppose I'd ever be able to track down a copy...but I did."

man with a thousand faces

Forry's collection abounds with other delights: life masks of Boris Karloff, Bela Lugosi, Lon Chaney Jr., Charles Laughton, Vincent Price and other film fantasy greats; the sound discs from Karloff's FRANKENSTEIN (made before motion picture soundtracks were printed on the film stripe); five of the SEVEN FACES OF DR. LAO; the KING KONG animodel armature; autographed editions of Poe







and Lovecraft; the brontosaurus that got loose in London in the original, silent LOST WORLD; the robotrix from METROPOLIS; Peter Lorre's wristwatch; Lon Chaney Sr.'s makeup kit; and on & on & on!

farewell, fja

Unfortunately, after nearly 25 years of writing and editing the world's first monster fan magazine, FJA has decided it's time to move on to other things, to pursue other interests.

He has left behind a powerful legacy: 190 fun-filled issues of FAMOUS MONSTERS. Millions of words and thousands of pictures of Worlds of Wonder. Worlds of the Imagi-Nation which fueled and fired the imaginations of persons like Stephen King, John Carpenter, Tom Savini, George Lucas...and you and me.

Our imaginations need to be stimulated--to be fueled and fired--by the Forry Ackermans of this world.

Can you *imagine* where we might be if the likes of Albert Einstein or Thomas Edison or Alexander Graham Bell hadn't had the imagination to come up with new and original ideas?

We all need our imaginations stoked once in a while. That's what the future is all about.

Thanks, FJA. You've given us a lot to think about.

We're gonna miss you.

END



Top left, sharing a smile with Karloff. Bottom left, going to bat for a friend at the Dan Post Studios. Top right, FJA in '53, on the set of DONOVON'S BRAIN with Mrs. Ronald Reagan, then known as Nancy Davis. Bottom right, Vincent Price, FM publisher James Warren & FJA in 1969.



In the subterranean world of the morlocks, humans are nothing more than cattle to be bred & slaughtered.

THE TIME MACHINE

by Tim Moriarty

Part 2

IV. "The Talking Rings"

In the gathering darkness, George saw shadows. From the nearby wooded area, hulking silouettes peered at him with glowing eyes. The shapes darted away at his approach. George stepped cautiously forward, stalking. He reached out quickly and grabbed—Weena.

"Weena, my machine is gone," said George urgently. "Who lives in the sphinx?"

"Morlocks," replied Weena, looking fearfully around.

"Morlocks? What are they?"

"They give us the clothes we wear and the food we eat."

"How can I get into the sphinx? How can I contact the morlocks?"

"You cannot," she answered simply.

George saw that the girl was deathly afraid of these morlocks, and yet she had come out, at night, to warn him of them. He was gladdened. He wondered if perhaps the spirit of man, the spirit of self-sacrifice, was not dead and forgotten in this time after all.

With the matches he had brought from the 19th century, George and Weena built a fire. It would warm them, and it would keep the morlocks away. It seemed that the night-dwelling creatures feared the light. They passed a peaceful night.

The next morning, at George's request, Weena took him to a field of craters, openings which led straight down to the subterranean lair of the morlocks.

George heard, distantly, insistently, the low pounding of machinery!

"They run machines!" exclaimed George. "How?"

"No one knows," answered Weena. "Only the rings know."

"The rings?"

"Talking rings."

"Take me to these rings."

Weena led George to the ruins of a museum, where, on a smooth pedestal, sat a series of metallic rings. Weena spun a series of rings in succession, and a long-ago, mournful voice told this story:

"The war between the east and the west is now in its 132nd year. There is no more food, no more weapons to fight with. The air is poisoned by the bombs, many are dead or dying. My name is not important. What is important is that those of us left must make a choice... to go underground and hide from the death in the air, or to take our chances in the light, slim as those chances might be."

With shocking suddenness, George saw how man had evolved since the war ages ago. Some men had gone underground, lived like animals in the darkness. These became the morlocks, the masters, who cared for and bred the Eloi like cattle, taking them underground when they matured. This explained why there were no older people among the Eloi... and why they were so indifferent to death.



Rod Taylor as George, the intrepid time traveler.

Wielding his torch, George frees Weena from the morlocks and attempts a desperate flight to freedom.



Outnumbered, George seizes a morlock whip to try to free the helpless Eloi...and save himself as well.

More determined than ever to retrieve his time machine, George decided to climb down into a crater, down into the morlock world. He hoped to find his way back up into the sphinx, and recover his sole means of escape.

As George began his descent into a crater, Weena handed him a flower. "You'll never come back," she cried.

"I'll be back," he assured her.

Suddenly, sirens rang out over the land. George climbed up and out of the crater. Weena was gone, lost in the flow of Eloi. Hundreds of them were walking, trancelike, to the sphinx, following the siren to its source.

George searched for Weena, calling out to her under the siren's shrill cry. But she was lost among the fair-haired Eloi mobs.

Then, as he ran to the sphinx, he saw her... she was stepping inside the open sphinx portal, along with several dozen other Eloi who were submitting to the siren call.

Just as George reached the sphinx doors, they closed in his face, locking Weena inside, and him out.

The sirens ended. The Eloi woke from their collective trance, and began walking away as if nothing had happened.

"What about them?" George shouted angrily at the Eloi, referring to their fellows who had been lost inside the sphinx.

"They won't come back. They never come back," said one Eloi man.

"Haven't you tried to bring them back?"

Silence.

"Well, I'll try," growled George, and he stomped off to the crator, the entrance to the realm of the morlocks.



The descendants of radiation-scarred and mutated survivors of an apocalyptic war, Morlocks rule the underworld.

V. "The Morlocks"

As the rhythmic pounding of the machinery grew louder below, George climbed carefully down the shale layers that served as his footholds.

Once at the bottom, George allowed his eyes to adjust to the gloom. The narrow passageway up to the surface gave way to a huge complex of caverns, flanked by bubbling pools and vats and coiling machines giving off steam to the blue-lit gloom.

As proof against the darkness, George constructed a torch, winding dried undergrowth around the tip of a wooden club. But he did not yet light it, for he did not want to announce his presence to the morlocks.

As George edged cautiously forward in the cavern, shapes flitted out of the corner of his eye. He pressed on. The shapes ventured closer at his back. A four-fingered green hand reached for him...and suddenly withdrew.

Venturing deeper into the cavern, the time traveler came upon a sight that wrenched his heart, a sight that sickened him. It was a pile of bones...Eloi bones. The morlocks had sunk to the lowest form of human life... cannibalism. This was the destiny of the Eloi, the destiny of Weena, unless he could find her.

K-krakkk!

George ducked in hiding. Above, winding down the narrow rocky path, a troop of whip-wielding morlocks were heading the docile Eloi deeper into the cavern lair. Among them was Weena, who seemed numb with fright. Numb, and resigned to her fate.

The Morlocks were terrifying to behold. Green of skin, their white hair streaming down their skulls along their arms and legs, their faces mangled and demonic, their eyes glowing with unnatural light.

George swallowed his own fear, and took a deep breath. As Weena passed by, he scurried from his hiding place, scooped her up, and retreated...

K-krak! All at once a morlock's whip was wrapped around his throat. Grimacing, George yanked at the whip and the off-balance morlock fell forward. Uncoil-



As the docile Elol are herded Into the pen from which they will be selected, slaughtered, and then devoured ...George's mind Is a turmoil of plans and counter-plans. But every plan must inevitably lead him into a pltched battle with the horrible morlocks!



Never having fought in their lives, the Eloi stand uselessly by as George battles the morlocks.

ing the whip, George flailed it as a dozen morlocks closed in around him. The air whistled and jumped with the ships at battle. But there were so many morlocks! One growling monster jumped George from behind, knocking him to the ground. The morlocks closed in on him.

George battled them off, but was forced to retreat, and suddenly he found himself with the Eloi in a small enclosure. There was no escape possible. It was a pen, from which they would be selected... slaughtered... devoured.

The morlocks lumbered forward, a mob of the growling creatures, their eyes glowing like hell's embers.

The Eloi cried out. Weena hugged George, and he felt something sharp press against him.

His matchbox! Yes! The morlocks feared the light!

Hastily, his fingers trembling, George ignited a match.

Blinded, the morlocks mewled, screeched, held their claws before their eyes, and retreated.

The match blinked out. Darkness descended. The morlocks advanced.

George realized with a buck of his heart that he had but two matches left. He spied his torch several yards distant.

Just as the morlock's claws were reaching into the pen, George lit his second last match. The morlocks again retreated.

Holding the match carefully, George sidled out of the pen toward his torch. The match died. George ran to the torch.

The morlocks demon eyes adjusted to their accustomed gloom just as George lit his final match and applied it to his torch. The brittle grasses resisted the flame.

"Burn. Burn!" George pleaded.

The torch ignited.

Renewed, and wrathful, George wielded the torch like a club, battering the blinded morlocks while calling to the Eloi to run... run!

While George was distracted with the Eloi, a morlock sailed through the air from his rocky perch above and landed on George, knocking his torch aside. With a bloodcurdling howl, the morlock horde swarmed over George.

But suddenly the Eloi came alive, inspired by this stranger's willingness to risk his own life. Coming to George's aid, they fought off the morlocks, set fire to the underground growths, and, as the caverns erupted in flame, began their flight upward to the surface.



Leading the Eloi to safety in the surface world, George finds himself trapped between two flesh-eating monsters.

Leaping from boulder to boulder, kicking and punching oncoming morlocks left and right, bashing them bloody with rock and fist, George led the Eloi to the crater passage...and to safety.

As thick smoke curled up from the morlock domain, George and the Eloi emerged from the crater into the sunlight. George urged the Eloi to throw dead wood down into the crater, and the surrounding craters, to feed the fire.

Abruptly, there came a deafening explosion from below. The crater field buckled and collapsed, burying forever the morlocks and their machines.

From that day forward, the Eloi would have to work for their food, shelter, and clothing. They would have to work to build a culture. Their days of leisure were at an end. But so too was their nightmare.

But not for the time traveler. George was still lost in a world in which he did not belong.

George, with Weena by his side, was brooding over this fate, when a number of Eloi came running to him, pointing excitedly at the sphinx.

It was burning. The doors were ajar.

And the machine was there...intact.

Calling for Weena to join him, George ran inside the sphinx to his machine. Taking the control levers from his pocket he began to affix them to the panel. "Weena!" he urged her. Frightened, she was hesitating outside the sphinx.

And then the doors closed with a resounding crash, locking George in darkness, locking him in...with morlocks!

George heard the familiar growling, he felt them rush him. He fought them off, desperate now to fit the control lever inside its sprocket. A morlock had a



The underground realm of the morlocks explodes & collapses...and the Eloi are at last free of their tyranny.

stranglehold on him as he at last attached the lever. He bashed the creature aside, scrambled into the saddle and yanked backwards on the control lever. The morlocks disappeared.

Back! Back in time he hurtled. Weary, bruised, and filthy, he watched the sun strobe across the sky. Back inside the mountain...cold...hot...the public park in his honor...his house build up around him...slow...slow...

He stopped on January 7, one week after he'd left, the night that he had invited his guests to dinner once again.

Now, rather than inside his laboratory, the machine stood in the garden. Snow fell gently on his machine.

His back door was locked. With a fire log he broke the window and let himself inside...to startle his guests with his ragged appearance...and to tell his tale.

VI. "All The Time In The World"

Only the ticking and chiming of George's many timepieces greet his story. His friends sit in silence. Finally, one man responds. "Preposterous!" he says.

"George, you always could spin a good yarn," says another.

George is disconsolate. No one believes him! He turns to Philby. "You believe me, don't you, Philby?"

Philby suggests that George take some rest.

George brightens. From out of his pocket he pulls the flower that Weena gave him. "For you, Philby," he says. "Try and match that with any species known today."

"I don't think I can!" sputters Philby as he examines it. A flower blooming in January?

The others remain unconvinced, and leave George's home. "Thank you," says George to Philby at the door. He thinks of the unsold house, the park in his honor that will, in years to come, be erected. "Thank you for being a friend...always."

Frowning at George's cryptic remark, Philby sets out for home, but he hesitates as the snow falls silently around him.

Meanwhile, George is dragging his machine from his back yard back into his laboratory.

Philby considers, and runs back into George's house. With the housekeeper, he dashes into George's laboratory, just as the rushing whoop of the time machine sighs and diminishes.

The lab is empty. George and his machine are gone. Philby examines the skid marks running from the back yard into the laboratory.

"I think I understand," says Philby. "The time machine originally stood here, in the lab. But the morlocks, stealing it inside the sphinx, moved it into what is now George's yard. George moved it back just now." Philby fanned the air in the lab. "Back to where he last saw her. He's going back to help the Eloi build a new world, to build a new world for himself. And he has all the time in the world."

Reflectively, Philby and the housekeeper walked back into the house. "Did he take anything with him, I wonder?" said Philby.

The housekeeper noticed that three books were missing from the shelves. "Which three?" asked Philby.

"I don't know, sir. Is it important?"

"No. It's just...which three would you have taken?"

With that to consider, Philby departed the house, even now suspecting that he would never see his friend again.

END

REVIEWS

FM's Editors do their beastly best to give you honest insights into the latest motion picture and video releases!

HALLOWEEN III

The stalk-and-slash routine has been abandoned for *HALLOWEEN III*, and it's a welcome change. The horror field has suffered enough masked maniacs chasing pretty coeds. In this one, it's the *victims* who wear the masks.

The film opens three days before Halloween. Harry Grimbridge (Al Berry) arrives at the hospital, hysterical, beaten nearly to death, clutching a Halloween mask tightly in his hand. As doctor Challis (Tom Atkins) leans down to comfort the man, Grimbridge whispers, "They're going to kill us all!" Challis thinks the man is raving. But that very night, a man enters Grimbridge's room and murders him.

Ellie Grimbridge (Stacey Nelkin) soon arrives, and Challis agrees to help her find out why her father was killed. Their search leads them to the Silver Shamrock Novelty Co. in nearby Santa Mira. .and its owner, Conal Cochran (Dan. O'Herlihy). Cochran has a little trick planned for the children of America. And the clock is ticking toward Halloween night.

HALLOWEEN III was directed and written by Tommy Lee Wallace, and he has fashioned a wonderful little horror film, one of the best in a long time. A great deal of imagination (and a dose of sadism) has gone into the making of it. Credit should be given producers Debra Hill and John Carpenter for the fine production values and for letting Wallace see his rather wild concept through. This is a true Halloween nightmare.

It is best not to dwell on how Cochran's 'joke' comes to be realized, because the explanation is ludicrous (the theft and transplantation of a Stonehenge stone is but a minor difficulty). Suffice it to say that the impending catastrophe is a nasty amalgam of druid and renegade Catholic mysticism, computer wizardry, media manipulation, and advanced robotics. While this 'joke' is decidedly grisly and original, some of the other shocks are plundered from the recent store (*ALIEN* and *WESTWORLD* come immediately to mind). No matter. They still work succesfully.

Tom Atkins is very good, as always, as the sturdy but unkempt hero, a warm contrast to the supermen in their 3-piece suits who serve as Cochran's silent henchmen. As Cochran, Dan O'Herlihy is a dandy villain...by turns suave, elfin, ingratiating, and coldly, coldly malevolent.

Rated R. Some of the violence is extreme, perhaps unnecessarily so.

Q

Q is Quetzalcoatl, a flying serpent and pagan god brought to life by a bloody Aztec ritual. This huge creature flies the friendly skies of Manhattan, snatches people off buildings and devours them, while the body parts go splat on the pavement below. In a city of eight million people, housed in buildings that reach upwards of sixty floors, no one sees the creature. Its existence is a secret. Don't believe it? Wait! One character explains to another, "This creature is shrewd. It always flies into the sun."

Michael Moriarty plays Quinn, a small-time hood who is the first to discover the creature's nest at the top of the Chrysler building. Quinn then demands a huge amount of money from the city before he will reveal its location. Meanwhile, detectives David Carradine and Richard Roundtree pursue clues that will tie the serpent killings with a series of bodies that have been found *skinned*.

This picture, directed by Larry (*IT'S ALIVE!*) Cohen, is absurd and confused. No suspense or credibility are created. Not much happens between the killings. The creature, animated in stop-motion by David Allen, is low-budget okay. But the most enjoyable feature is the performance by Michael Moriarty. Moriarty has played morons before, but never one quite so weaselish, pridetul, flamboyant and downright crazed. He almost saves the movie.

If you want to see a few moments of a man being skinned, this is the movie for you. But, ultimately, it's the audience that gets fleeced.

Rated R for profanity, brief nudity, and violence.

AMITYVILLE II: THE POSSESSION

Here we have another haunted house tale, which some call a "prequel" to *THE AMITYVILLE HORROR*, but which DeLaurentiis' ad campaign proclaims is *not* a followup to the earlier film—even if it *is* called *AMITYVILLE II!* That was done to avoid a lawsuit with certain folk involved in the making of the first film. Clever, eh?

AMITYVILLE II is a lot like *AMITYVILLE I*. In both pictures a family moves into an old, rambling house and are shocked to discover that all is not right with their new dwelling. *AMITYVILLE II* goes a step beyond the first picture by including a big dose of demonic possession—for those who haven't had enough of that sort of thing in the 9 years since *THE EXORCIST* defined the sub-genre in 1973.

This time it's the Montelli family who's in trouble. As soon as they move in, Strange Things begin happening. But do they decide to leave? Of course not! (Otherwise the picture would only be 20 minutes long!)

Once the Montelli son, Sonny, becomes possessed, Father Tom (James Olsen) requests permission from the church to perform an exorcism. Do they grant his wish? Of course not! (Otherwise the film would run only 60 minutes instead of 104!)

By the end of the film Sonny has killed his whole family, and Father Tom has killed Sonny. Is *that* the end? Of course not! Camera pans to left; audience sees Father Tom's arm; arm is all lumpy and diseased; audience realizes that (surprise!) Father Tom is now possessed!

Is *that* the end?

Not if Mr. DeLaurentiis decides the world is ready for *AMITYVILLE III!* **Rated R.**

THE INCUBUS

This movie is well made, has nice photography, very fine acting, some suspense, enough blood-&-gore to satisfy most, a few shocks, a brand new monster (wisely kept off-camera most of the time) and even a pretty good surprise ending.

As the surgeon responsible for performing autopsies on a series of rape victims, John Cassavettes is excellent. His first-rate acting gives a sense of believability to a role that, in the hands of another, might have proven a simple walk-through.

Audience involvement is built nicely as the rape/murders become more and more brutal with each new victim. Finally we are introduced to the legend of the Incubus, a malevolent being that soaks up the life force of those which it attacks. (In fact, the Incubus is the male counterpart of a Succubus.)

THE INCUBUS succeeds in building up a fair amount of suspense as well as delivering a healthy dose of shocks. Everyone will be wondering just *who* the Incubus really is, and when the answer is unveiled, there are enough gasps from the audience to prove that some surprise endings still work.

Directed by John Hough. **Rated R.**



THE FUNHOUSE

Four teenagers dare each other to spend the night in a carnival funhouse. What they don't know is that the twisted relationships among the carny family are coming to a tragic climax, the carnival barker (Kevin Conway) is losing control over his mutant son, who shuffles around the grounds in a Frankenstein's monster mask. Eventually, the son's loneliness, sexual longings, and incipient madness lead him to murder the gypsy fortune teller, an act which is witnessed by the horrified teens. Discovering them, the barker locks the terrified teens in the funhouse, and both father and son go after them, intending to silence them forever.

THE FUNHOUSE is an enjoyable exercise in non-splatter horror, directed by Tobe (*POLTERGEIST, THE TEXAS CHAINSAW MASSACRE*) Hooper. There are some fine performances, especially that of Kevin Conway, who, in a creepy but unexplained star turn, plays three roles. The son is played by mime Wayne Doba...a real, honest-to-God, limping, drooling *monster* designed by Rick Baker. To pick up the sometimes flagging pace, writer Larry Block has added some unrelated chills involving a magician's (William Finley) bloody stage trick and a little brother's gruesome sense of humor. **Rated PG.**

Available on videocassette.

THE ROAD WARRIOR

In the dog-eat-dog, man-eat-dog-food world of the post-apocalyptic future, nomadic gangs of sadists and murderers scrounge for food, fuel, and thrills, preying on whomever comes in their path (there are no innocents left). The landscape is devastated, the roads littered with the ravaged corpses of men and machines.

In this thrilling sequel to *MAD MAX*, Max (Mel Gibson) has nearly run out of fuel, and must take desperate measures to find more. He comes upon a settlement of neo-hippies who have built an oil rig and refinery, and are defending themselves from assaulting hordes of blood-hungry bikers, led by a masked goliath, The Humongous ("The Ayatollah of Rock and Roll-a!"). As Max's own fortune falls, he becomes more involved than he would like in the settlement's dream. to drive north to the sea and discover some kind of mythical (?) paradise

How can you dislike a movie whose characters are named The Toady, Wez, The Humongous, and The Feral Kid (Emil Minty, a wordless wild child wielding a razor-edged boomerang)? The costumes, weapons, and vehicles are alone worth the price of admission. The bikers ride streamlined trucks, cars and motorcycles (even a gyro-copter) modified for speed and weaponry, and sport regalia boasting equal touches of nazi, punker, american football and mad-medieval. The most compelling villain is Wez (Vernon Wells), a certifiable, mohawk-haired looney goon.

Director George Miller has a sure touch with action sequences, composition, and actors. He manages to evoke some compassion for his decrepit characters, especially the gyro-pilot (Bruce Spense). But this picture is basically an exercise in action. It keeps coming at you, wave after new wave. Characters are literally hurled into each other, dying in titanic crashes of metal and flesh. There is so much of this, and it is so extended, that it becomes wearying long before the end. It may be devoid of theme and character development, but it's terrific nonetheless. The images resonate in the memory long after it's been seen.

Filmed in Australia.

Rated R.



LASERBLAST

A fugitive alien and his captors land on earth, outside a small southwestern desert town, to have a shoot-out. The criminal is killed, but his pendant and lasergun remain. When they are found by a local teenager (Kim Milford, the first nebbish ingenue in the history of film), the spirit of the dead alien somehow possesses the boy. He mutates demon-style and staggers around the countryside like a road-show Quasimodo blowing up cars and people.

This movie might have been alot of fun, except that it moves at a snail's pace. Director Michael Rae has filled the movie with bungled attempts at humor and long, empty sequences of characters getting in cars, driving cars, cars burning. The aliens are wittily animated in stop-motion by David Allen, and, of course, are the best feature of the movie.

Also starring (and wasting) Keenan Wynne and Roddy McDowell.

Rated PG.

Available on videocassette.

CLASS OF 1984

CLASS OF 1984 roughly parallels a film made by goremeister Herschell G. Lewis over 15 years ago called *JUST FOR THE HELL OF IT*. That picture was about a group of kids who like to smash things for no reason other than that the sounds of shattering glass and splintering wood have a soporific effect on them.

The kids from *this* class also like to smash things...and set fire to cars, disrupt school classes, sell dope and kill their teachers—except they have no reason to do it.

In response to the students' hostility toward authority and the social structure of their own inverted-ideal society, the school board members have taken to arming themselves with guns and knives. It doesn't seem too far-fetched when today's headlines often boast stories about ultra-violence in the American school system.

In fact, *CLASS OF 1984* probably owes more to today's news stories that anything else. The kids dress as if they've just stepped out of a punk-rock club: adorned with safety pins, leather jackets, studded wristbands, orange hair—and of course lots and lots of brutal ideas and deadly weapons.

Make no mistake—this film is no more than a grade-B programmer. But in its telling of a tale that reaches closer to home than many of the current market's contemporary dramas, it packs a pretty mean punch. It makes us wonder where we went wrong. Have we, as parents, failed our children? Why does anyone grow up with the desire to harm their fellow man or destroy what society has worked so hard to build?

On another level *CLASS OF 1984* functions as straight entertainment in a "good guy vs. bad guy" situation. Our ideals are outraged by the senseless brutality these kids perpetuate. If society cannot withstand the attacks of those who are a product of its own self, how can we as a people continue to exist?

CLASS OF 1984 is worth seeing and, if it makes you stop and think—what are we doing to ourselves?—we may yet be able to sidestep our own internal violence and concentrate on maintaining a bit of sanity in this nation of ours.

Rated R.

THE SENDER

This is one of that rare breed of horror film where absolutely nobody dies! It has tremendous potential (the idea that telepathy cannot be controlled and is a destructive force) but the filmakers seem content merely to dish up the idea and leave it undeveloped.

In the beginning of the film a young man (who cannot remember his name—he has amnesia—so everyone just calls him John Doe No. 83) tries to drown himself. He's rescued, however, and when questioned about his suicide attempt, he is unable to explain. The Sender (for it is truly he) is kept imprisoned in a mental hospital where, periodically, his own nightmares are transmitted to others with whom he has had contact. The nightmares consist of blood running from faucets, rats in the bedroom, bugs in the refrigerator, and breaking glass.

Sound horrific? The actors on the screen seem to think so, but the audience has other ideas.

At times certain scenes seem incongruous—evidently the result of last-minute tampering by the editor in order to pick up the film's leaden pace.

THE SENDER is not badly made, it just doesn't *do* anything. Probably the most horrifying thing about it is that the open ending beckons for a sequel.

Rated R.

FORBIDDEN WORLD

This recent offering from Roger Corman's New World Pictures looks a lot like that company's earlier science-fiction-horror, *GALAXY OF TERROR*—except not as good. The most enjoyable thing about watching *FORBIDDEN WORLD* may be trying to discover how many terrestial items are used to decorate the extragalactic spaceship—like McDonald's food trays and empty pasteboard egg cartons!

FORBIDDEN WORLD is fun to watch in a perverted sort of way. There's gore galore; so much, in fact, that the actors have to be careful when running through the ship lest they slip in it. You see, the monster in this film has a nasty habit of chewing up its food—that means people—then spitting it back out for consumption at a later time. So there's a lot of gook lying around these stellar hallways.

The creature itself is a mutant (the shooting title of this film was *MUTANT*) that grows from a one-cell being to an enormous *ALIEN*-like creature. That ploy eliminates the trouble and expense of building other unearthly sets in which to discover the monster.

Fortunately, *FORBIDDEN WORLD* doesn't take itself seriously. To wit: the scientist, who is dying slowly of cancer, decides the monster can only be stopped by feeding it cancerous tissue. Thus, he convinces a shipmate—who has about as much medical background as a half-wit snail—to operate on him and remove the cancer cells. There is no morphine on board; nevertheless, in a gallant and heroic effort, the scientist insists that the operation be performed anyway!

The monster, once fed the cancer cells, dies—but not before literally spilling its guts all over the floor. (Right alongside the other regurgitated late-night snacks!) Be warned: *FORBIDDEN WORLD* is a stomach-churner!

Rated R.

FANTASTIC TV IN 1983

by Matt Cobb



David Hasselhoff with the computerized talking car KITT in NBC's "Knight Rider".

So you say your *Batman* cape has gotten all moth eaten hanging up in the closet?

You say your *Space:1999* decoder ring has gotten all rusty?

You say your *Star Blasters* space cruiser toy was broken by your sister?

You say your *Star Trek* Mr. Spock ears are all bent out of shape?

Is it that you can't find any science fiction in this new season of television series, no matter how hard you try?

Well, the awe and wonder of fantasy TV is still there—only this time it's disguised a bit more than usual. It's there...you only have to look harder for it.

The National Broadcasting Company (NBC) is the main proponent of fantasy fare this time around, having three whole sci-fi shows in prime time. And out of the trio, one almost didn't make it.

matthew the tv star

This was *The Powers of Matthew Star*, a show originally set to premiere in the 1981-1982 season. Instead, Matthew found himself powerless against one real-life tragedy after another.

First, there was the writer's strike—where Hollywood ground to a standstill when the scriptwriters stopped supplying the dialogue and action.

Once that was settled, the *Star* set was further rocked by the death of Allan Balter, a producer of the series, from a heart attack. Balter was an experienced hand at fantasy, having been one of the men tapped by Universal Studios to develop super hero TV Movies in the mid-seventies.

Suddenly, the show was no longer on firm conceptual ground. Matthew was originally conceived as a nice alien given powers to visit Earth. Then he became a fugitive spaceman on



KITT itself. The initials stand for Knight Industries Two Thousand.

the run from outer space villains, with powers and abilities far beyond those of mortal men.

The last straw came with the burning accident of Peter Barton, the actor chosen to play the nearly omnipotent space teen. During the filming of a seemingly easy fight scene, Barton fell on top of an exploding flare. His flesh was literally roasted by the brutal flames. If his clothes had not been cut off and his skin soothed with ice, he probably would have died.

But both he and the series survived, in spite of the odds against it. After all of that came the real test: would people watch it? The plot, after all, was no great shakes. The way it was initially promoted gave the impression that the producers were asking: what if CARRIE were a benign alien boy?

Matthew Star is a high school student who can make things move with his mind. But there is more to his life than dance hops, gym jocks, and bobby socks. He is being chased by other worldly baddies from the planet Quadris hot for his dead body.

The only other thing between him and the evil aliens (beside his bad case of the teles—telekineses and telepathy) is legal guardian Walt Shepherd, played by Louis Gossett Jr., the great actor who lit up the screen in such movies as SKIN GAME and AN OFFICER AND A GENTLEMAN.

The third member of the cast is as much a survivor as is Barton. Only while he survived his



Michael Knight and Devon Miles (Edward Mulhare) with KITT in a scene from "Knight Rider".

disasterous accident, she survived the FRIDAY THE 13TH trilogy. Amy Steele is her name and she played the lucky camp counselor who fought off a psychotic killer's advances in the second part of the homocidally inclined movie series. Now she's going to school with Matthew as Pam Elliot, Star's long suffering blonde gal friday.

While she avoided mongoloid Jason's clutches and made it out of FRIDAY THE 13TH PART TWO, the NBC network seems to be unaware of that fact. They also seem to be ignoring the contribution of Gossett. All they seem willing to promote is Barton's handsome mug.

First, they trumpeted that he was the new teen hearthrob. Then, when E.T. blasted movie box office coffers, they started advertising Matthew Star as "the extraterrestrial who's having too much fun to phone home." What results is



Roman slave (Dan Pastorini) vs. time traveler in the Created Equal episode of "Voyagers!"

mass audience confusion. No one seems to know what the show's about or where it is going.

put up your dukes (of hazzard)

The same cannot be said of *Knight Rider*. It's going on right after *The Powers of Matthew Star* on Friday nights as of this writing. And it's going, going, gone...at speeds far exceeding the fifty-five mile an hour speed limit. Because the Knight of *Knight Rider* is a super powered car—the Knight 2000; a customized Pontiac Trans-Am that can do everything but shine your shoes (and it's working on that).

The rider of *Knight Rider* is Michael Knight, a knight-errant policeman renamed and rebuilt by a terminally ill millionaire after being mortally wounded in an underworld shootout. David Hasselhoff plays the tall, dark and handsome hunk; coming from jobs on soap operas and the role of a robot in STARCRASH.

Knight Rider is also a patch job...made up of a bit from *The Six Million Dollar Man*, a piece of *The Dukes of Hazzard*, a dash of *Magnum P.I.*, and a hunk of *My Mother the Car*. The dash is embodied by Michael's urbane aide-de-camp, the millionaire's representative, and the car's number one mechanic Devon Shire.

Edward Mulhare plays Shire with an aplomb based on his years enacting Captain Gregg in the TV version of *The Ghost and Mrs. Muir*. But neither he nor Hasselhoff are the real stars of the show. That position is held firmly by the mighty automobile itself—nicknamed Kitt (not to be confused with the car wax of the same name).

Kitt is quite a hunk, being the most lucid pair of wheels since Ann Southern gave voice to Jerry Van Dyke's *Mother the Car*. Because Kitt can talk. More than that, it can think...thanks to the most complex microcircuitry this side of HAL 2000. It's got two TV screens, a phone, loads of flashing colored lights, and oodles of other nifty dashboard extras.

William Daniels is the actor who has the thankless job of speaking through Kitt, following a terrific career featuring the leading role in the Broadway and feature film version of the musical 1776. It is he who gives the car its verbal flair with Hasselhoff, reminding listeners of the relationship between Thomas Magnum and Higgins, the supercilious butler.

But it is not the acting or interrelationships which are attracting viewers. It is the *DUKE*-like car gymnastics that highlight every week's episodes. Kitt soars, flies, leaps, wheelies, screeches, skids, balances, and rams its way through all sorts of obstacles. But it may not be able to clear its greatest opposition.

NBC has scheduled the show opposite number one rated *Dallas*. It looks like the only way *Knight Rider* can survive is if he season ends with a mystery called "Who Ran Over J.R.?" Michael Knight might just have to hitch a ride out of Texas.

the time bandits bandits

He might just get a lift by two travelers who can put even Kitt 2000 to shame. These are the *Voyagers!* They might feel a kinship for Michael Knight as well, since they too are scheduled against brutal opposition. But instead of fighting fictional power games in Dallas, they are head to head against the real life exposes of *Sixty Minutes* on CBS.

To counter that top ten program, this fantasy also dips its hand into past successes hoping to mirror their winning formulas. The mixture for this menu includes a pinch of Jules Verne; since the hero—a somewhat addled time traveler—is named "Phineas Bogg." Verne's hero from AROUND THE WORLD IN EIGHTY DAYS

was named "Phineas Fogg." Maybe NBC executives thought that no one in their audience read classics.

Perhaps they themselves had never heard of the famous fantasy artist Jeff Jones, who did the famous IDYLL comic strip for HEAVY METAL, because that is what they named Bogg's twelve year old puerto rican orphan companion. Bogg, a tall muscular young man with boots, tight pants and blow dried hair played by Jon-Erik Hexum, met Jones, a small toothy boy played by Meeno Peluce, after crashing through his window between time zones.

It is uncertain if NBC thought most of their audience did or didn't see THE TIME BANDITS movie directed and co-written by Monty Python member Terry Gilliam, because—whether they admit it or not—*Voyagers* is based mostly on that, with touches of the TV show *Time Tunnel* and scraps of the Jay Ward cartoon *Mr. Peabody and Sherman* thrown in for good measure.

In the animated series, Mr. Peabody was a talking, brilliant dog with a "wayback machine" which would place him and his boy Sherman throughout history where they would do things like help Da Vinci paint the Mona Lisi and aid Ponce De Leon in finding Florida, etc.

In *Voyagers*, Bogg has an "Omni Chronometer" which he uses to "kinda help history along" (in his words). In other words, the program is a wildly derivative concept borrowed from the good ideas of several others. Thankfully, the actual episodes aren't satisfied to ape the adventures of the scholarly cartoon pooch. They are fairly clever pastiches of several famous events each hour.

In one, they can find themselves at the Boston tea Party by way of World War One. In another they can introduce Cleopatra to Lucky Luciano before hob-nobbing with Babe Ruth. The writers have all of recorded history to chhoose from...and then some. They can even have stories before recorded history and in the far future.

It is just too bad that so many others had to have the good idea before they could get on the air. And if Phineas can't move the whole show to another time slot, away from *Sixty Minutes*, the whole project might be for naught.

bewitched, bothered and bewildered

Although *Voyagers!* might have trouble staying on the air, at least they didn't have more than the usual trouble getting on the air. Over on CBS, *Tucker's Witch* had nothing *but* trouble!

At first, it was just a fetching concept by William Bast and Paul Huson. What if a small town private detective had a witch for a wife? CBS found it so fetching they gave a go-ahead for a pilot film to be made. So Hill/Mandelker



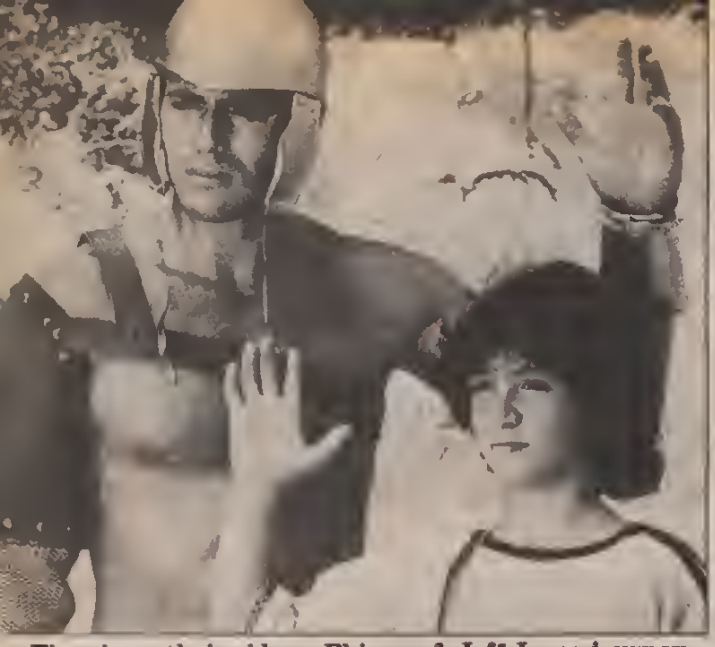
Phineas Bogg tries to convince the Wright Bros. not to open a fly-by-night company in "Voyagers!"



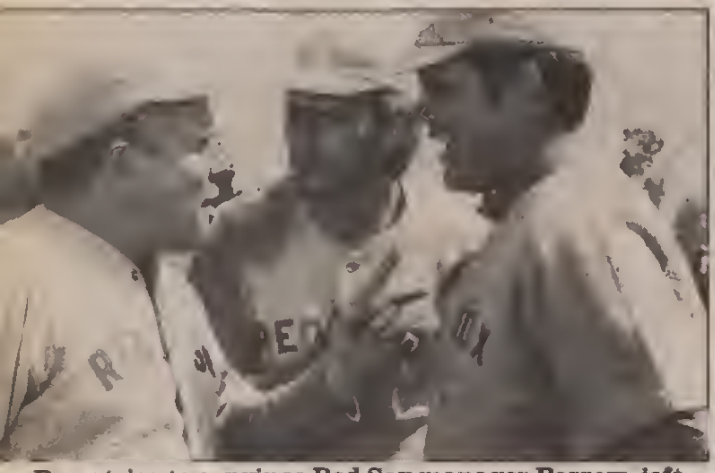
Meeno Peluce as Jeffrey Jones travels back in time to give Babe Ruth some baseball tips. From "Voyagers!"



Phineas Bogg learns the Allies are losing World War I because the airplane doesn't exist yet!



Time is on their side as Phineas & Jeff Jones journey back to 73 B.C. in Created Equal episode.



Bogg tries to convince Red Sox manager Barrow, left, to let Babe Ruth bat instead of pitch in "Voyagers!"



Time traveler Bogg protects Faye Grant from danger in the season premiere of "Voyagers!"

productions made a one hour opening episode of the series they called *The Good Witch of Laurel Canyon*.

CBS liked that enough to give it the go-ahead for a series except for two things. Namely the stars and the title. The word came down from on high: both had to go. Suddenly the characters of Rick and Amanda Tucker—two young marrieds who also happened to be private investigators—had a network berth, but no one to play them.

Rick had been played by Art Hindle, a square-jawed fellow who had starred in a television movie about clones as well as the feature film THE BROOD. His psychically powered wife was played by Kim Cattrall, one of the co-stars of the film PORKY'S. Somehow, they just didn't work wonders for the CBS brass. So the public never saw them.

Instead Tim Matheson took over as Rick. He is a younger, more engaging fellow, who proved his charm quotient playing the womanizing "Otter" in ANIMAL HOUSE. His wife was embodied by Catherine Hicks, who hit the small screen in a big way starring as Marilyn Monroe in *"The Untold Story"*—another made for television flick.

Thus did *The Good Witch of Laurel Canyon* become *Tucker's Witch*, and, in the process, the "witch" aspect was toned down somewhat. Rather than being a magic-making "Samantha" type witch on the sitcom *Bewitched*, Amanda is a less powerful version of Matthew Star. She too has ESP and telekinesis—only it isn't as controlled and certain as the alien student's abilities.

While the extraterrestrial can move mountains every time, Amanda is lucky if she can open a car door. Otherwise, the series is more sinister than sci-fi, and if it succeeds, it will be on the strength of its mystery plots: being just the latest in a long line of married TV detectives like *MacMillan and Wife* as well as *Hart to Hart*.

It's a long haul from here to great sci-fi series of yesteryear, but it's all we've got. Hopefully they will lead back to the thought-provoking, exciting entertainments in outer space and the far flung future. Hopefully, television will soon become a haven for great science fiction adventure again.

that's not all, folks!

While the pickings are pretty paltry for sci-fi fans during the evening hours, fantasy is alive and well on Saturday mornings. Cartoon creators like Hanna-Barbera, Filmation, Ruby-Spears, and many others are loading the schedules with a colorful collection of creeps, crazies, and creatures, hoping to delight a rabid legion of cartoon fans.

The biggest stars of last year, those blue skinned *Smurfs*, are joined by the only other character who has had as much of an effect as the Danish-borne elf-like race in other mediums.





Three scenes from "The Powers of Matthew Star." Upper left, Louis Gossett Jr. & Peter Barton as Matthew Star. Bottom left, Earl Boen inspects a new brand of paint that explodes on hot days. Right, motorcycle stunts create suspense in the Daredevil episode.

And that is *Pac-Man*. Those other mediums are toys and video games.

While the Smurfs seem to be taking over gift shops and toy stores, the gobbling yellow ball—named after an Oriental god of gluttony—has captured the arcades along with the rest of his family. There's Ms. Pac Man as well as Mr. and Mrs. Pac Man Pinball now, in addition to the famous original, which was created by Japanese technicians.

On ABC television, *Pac-Man* gets eyes, arms, legs, a nose and a hat in order to become the security guard for the "Power Pellet Forest." His main adversaries, of course, are the goblins named Pinky, Inky, Blinky, and Clyde; but now they've taken a back seat to the main villain—the human shaped Mezmaron.

Giving voice to the munching orb is Marty Ingels, famous for his portrayl of Art Fenster on the *I'm Dickens, He's Fenster* sitcom (Harry Dickens was John *"Addams Family"* Astin, of course) as well as his commercial company which supplys major stars to advertisers. It is he who has taken credit for coming up with Pac Man's famous saying—his version of Fred Flintstone's "Yabba Dabba Doo!"

Whenever he feels like venting his spleen or giving pause to his adversaries, he lets out a raspy "Paca, paca wow wee!" It's not exactly Shakespeare, but Pac-Man never claimed a desire for playing Hamlet.

Over on NBC are the Smurfs, whose own show has been expanded from an hour to ninety minutes by popular demand. Swelling the ranks are *The Amazing Spider Man* and *The Incredible Hulk*—back on TV again, only this time as cartoon characters sharing the same show. Many of their Marvel Comics friends visit the web-slinger and green-skinned brute's series, including the likes of the mutant X-Men. It makes for a very crowded hour.

Finally, CBS has the last word in sci-fi insanity. There's been *Lost in Space*, there's been *The Far Out Space Nuts*, there even will be *The Hitch Hiker's Guide to the Galaxy* coming up on the PBS network sometime this season. But they all have nothing on *Gilligan's Planet*.

Yes, sir, Gilligan is back, promoted to being a cartoon character and moving from an island to another planet in outer space. And he's brought the rest of the lovable castaways along with him: the Skipper, Mary Ann, the Professor, Ginger, and Mr. and Mrs. Thurston Howell III.

Most of the original cast is back as well, supplying the voices, including Bob Denver, Alan Hale Jr. and Jim Backus (who is no slouch at this sort of thing—remember, he was also the voice of *Mr. Magoo*!).

The three networks are seeing to it that there is something for everyone on Saturday morning. Now if only they would take care of prime time...!

END



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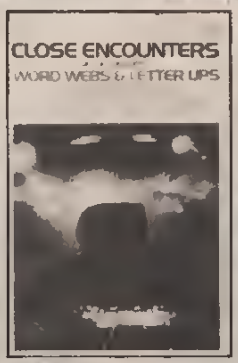
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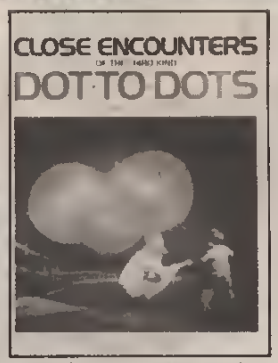
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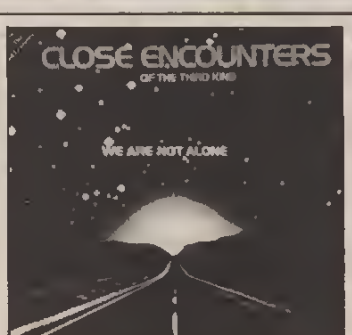


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STRANGER THAN FANTASY

—Roscoe Pound

COMPUTER ANIMATION

There is a revolution going on. Behind the scenes, behind the screen you're watching, there is a fully pitched battle between filmmakers of the past—desperate to maintain the status quo—and movlemakers of the present, anxious to push their technology into the tuture

The cinematic conflict is not being fought with guns and bombs. On one side there is all the equipment that has been making movies since the turn of the century: celluloid, splicers, and laboratories for developing the film. On the other are the two greatest advancements produced during this "golden age" of motion pictures: videotape and computers.

So far, videotape has been kept out of the theatres, buf George Lucas has already vowed that THE REVENGE OF THE JEOI will be the last STAR WARS saga preserved on film. When the first installment of the second STAR WARS trilogy is about to be made, Lucas has gone on record saying it will be done on videotape.

Helping it maintain the wondrous special effects will be computers. More specifically; compufer animation. Already examples of this spectacular, burgeoning art have bursf out of the experimenters' workshops and onto fhe screen.

You can see it in fhe "Oeath Star briefing seqüence" in STAR WARS...in the "replication sequence" of FUTUREWORLD.. in a similar replicafion scene in LOOKER...on the viewscreens of the mining ship "Nostromo" during ALIEN...In fhe entire "Genesis Project" explanation in STAR TREK: THE WRATH OF KHAN...and, of course, during fifty-one minutes of eye dancing imagery in TRON.

Computer Animation—it is a technique whose time has come. And the time has come to fell you what it is.

First things first. To understand the process requires an undersfanding of the tools. In other words, you'll have to know what a compufer is before you can draw wifh if. One way to do that is to look the word up in a dictionary. There you'd find something like fhis: "a machine that automatically processes information in a programmable way."

That means a computer will keep whatever information you feed it until the programmer asks for it back. The computer also has the capability to reshape, rethink, and reprogram whaf you fell it in whatever way its designer made it capable.

Computers come in all shapes and sizes. It used fo be that, the bigger it was, the stronger it was. With the advent of fhe microchip—which can store loads of informafion in a finy space—thaf is no longer frue. Now, fhe more powerful a machine is, the more it can do. A machine's power is based on how much electricity it can handle and how much it can hold onto.

That all seems simple enough. The complications come in when the two kinds of computers are introduced. The first kind of computer made was called an ANALOG computer which used this electricity directly. Therefore the tirst kind of artwork was Analog Computer Animation.

Elecfrical currents can be seen. A felevision sef is a good example. It is powered by electricity fo change invisible rays into moving pictures. That is remarkably similar fo electrical waves being shown on a computer monitor screen.

When a fechnician changes the power of the elecfricity, fhe shape on the screen changes—just like the image on a TV changes when a plane flies over head or a strong wind buffets the antennae. That, in a nutshell, is analog computer animation. You inject a signal into a television set and then disfort it. By distorting it, you get movement.

This was the start of something big. Some good examples of analog animation was fhe opening of the CBS EVENING NEWS WITH WALTER CRONKITE and the ELECTRIC COMPANY letters twisting from odd shapes into the colorful words. With analog animation equipmenf, a picture is taken of an object. It can be seen on a screen next to the analog computer.

With various controls, the computer affects the voltage which powers the image so that the object seems to be twisting, weaving, or whatever the desired effect may be. The acfual object, of course, never changes: it just looks like it is changing on the computer console.

The second, more modern kind of computer is called OIGITAL. That means "of a digit." And thaf, in turn, means "of a number." Instead of reading intormation as electricity, this machine can store information as numbers. This was fhe sfart of something bigger Because, unlike Analog, Oigital computers can use the same bit of information over and over and over again.

Once warping is achieved on an Analog computer, the machine has no record ot fhe evenf. The Oigital does—everything that gets fed in can be saved and the right combinations of the proper instructions can get a Oigital computer to animate almost anything.

The most importanf result is thaf Oigital computers can create. Analog can only disfort that which is already created. But Oigital can make something out of nothing. And do it with photographic clarity and realism. The possibilities inherent in fhis technique can not only boggle the mind, it can explode it.

But don't make the mistake of thinking thaf all of this is easy. Presently, it takes, on the average, half a million dollars just to get sfarted doing sophisticated computer animation. First, one has fo buy the basic hardware (fhe computer itself) and then either buy very expensive software (programs that make fhe machine do what you want if fo) or write a computer program fhat does exactly whaf you want it to. And no one knows how much money that will run.

The fact of the matter is that without NASA, who use computer animation to picture space flights, and people like George Lucas—who is independently wealthy—computer animation would never have gotten beyond the underground. Those who are doing it now, including the milifary and major corporations, are doing it because they see fhe revolution coming in three or four years.

And what exactly is that revolution? It has many forms. Hanna-Barbera, the giant ot Saturday Morning TV cartoons, is toying with a computer which will color in all its animation cels. Ralph Bakshi used a computer "inking" process on his LORO OF THE RINGS movie to trace all his art lines. And, of course, special effecfs people have been using computers to guide their cameras for years.

But if there is any high watermark in recenf years, it has to be TRON—the state of the art in digital animation. If you watch thaf movie jusf as a sfx extravaganza, it is impressive. But if you watch to see how far computer animation has come in so short a time, it is incredible.

The first digital animation was done by E.E. Zajac in 1963. It was called "Two Gyro Gravify Gradient Affitude Control System." If showed just a few shapes moving around. Less than twenty years later, fhe Masfer Control Program was showing light cycles hurtle hell-forleather.

The most amazing aspect of all this is that the developments are growing so rapidly that all the work of TRON may be rendered obsolete in just a few short years.

Already work is progressing on the first completely computer animated movie (THE WORKS by the New York Institute of Technology) and Walf Oisney Productions aren't resting on their TRONs. Their next computer animated effort may be the fantasy/murder mystery WHO CENSOREO ROGER RABBIT—a detective sfory set on a planet of cartoon characters.

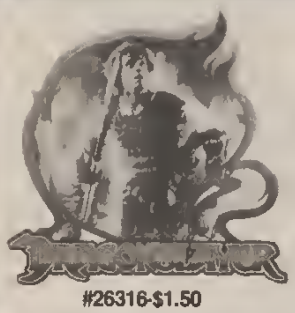
Computer animation can do more...a lot more. So much more that if is nearly frightening. In the words of Jim Lindner, a New York computer expert; "The lack of limitations are so mind boggling, we haven't figured them out yet."



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IRON-ONS!

Thraa colorful scenes: large logo, Indiana Jonas on horseback, & small logo plus Indiana holding bullwhip!



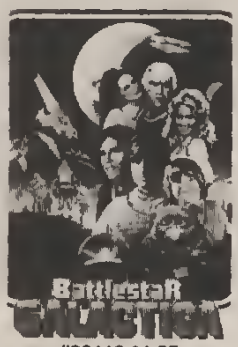
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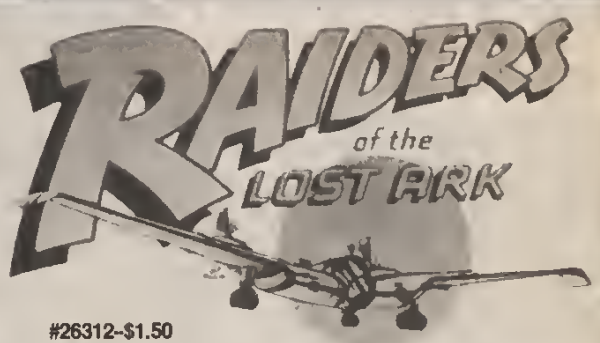
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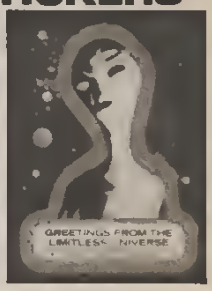
1983 FANTASY CALENDAR

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THE SENDER

by Randy Palmer

Fog. Deep. Thick. It rolled across the countryside, pressed insubstantial fingers of misty white through the trees, choking the forest.

The fog tickled the nostrils of a lone figure asleep in the woods. The roar of a horn from a passing truck stole oblivion from him.

The Sender awoke.

He shuffled to the roadside and dusted himself off. Before long a friendly woman driving an old Plymouth offered him a ride. Without knowing exactly why, the Sender asked her to let him off at a public beach.

Then he walked slowly, silently in the ocean, breathing in deep lungsful of the salt water...choking...gagging...trying to drown himself...trying to drown away the terrifying images burning in his brain.

Screenplay author Thomas Baum is the man responsible for conjuring up the idea for THE SENDER, a new thriller from Paramount Pictures starring Kathryn Harrold, Shirley Knight & newcomer Zeljko Ivanek in the title role.

American producer Edward S. Feldman commissioned the screenplay after Baum told him about the idea he had developed about a "Sender"--a young man whose uncanny ability to transpose his thoughts and dreams to the minds of other human beings catapults him into a dark abyss of attempted suicide and murder when he tries to break the involuntary communication pattern. Feldman liked the idea, which he felt could be presented as a sort of Hitchcockian psychological horror thriller.

"We made a decision not to go after major stars," Feldman says about his cast. "It's difficult to accept actors in a fantasy situation or get audiences to believe in the storyline when they are household names. We tried to get the best possible cast using actors *without* international recognition."

The role of the "Sender" required a young man with highly developed acting skills.



The severed head of Sean Hewitt gushes blood in this closeup cut from THE SENDER'S final print.



Zeljko Ivanek prepares to slash his wrists.



Kathryn Harrold is astonished to discover blood running from her bathroom faucets. At right, The Sender gets all fired up at the climax of the film.



Look closely and you'll see The Sender holding rocks inside his jacket—something not noticable in the film.

Feldman discovered the Yugoslavian actor Zeljko Ivanek in an off-Broadway comedy, CLOUD 9. A screen test convinced Feldman that Ivanek was right for the part.

return to sender

After the Sender attempts suicide in the picture's opening reel, he winds up in a psychiatric clinic, suffering from amnesia. Dr. Gail Farmer attempts to help the young man, but can only learn that he "never had a father" and lives with his mother.

The next day the Sender sees his mother, Jerolyn, in the Visitors' Room. He bolts from her in panic. Dr. Denman sets up a series of shock therapy treatments for him despite Gail's protests. When she goes to the refrigerator in search of medication, she finds it swarming with hissing, balck beetles. But no one else has seen the terrifying apparition.

Upset, Gail hurriedly returns to her office. Jerolyn is waiting there for her and tells Gail she has been living with the Sender's thoughts and dreams for 20 years. As Gail phones Denman to join them, Jerolyn mysteriously vanishes.

On her way home Gail is assaulted by other inexplicable happenings: a driverless truck pursues her; later, the same truck is seen carrying the Sender as a passenger.

Gail realizes she is picking up visions that the Sender is dreaming. At home she becomes terrified, believing she is covered in blood which runs in torrents from the kitchen spigots.

jolting

When Denman gives the boy shock treatment, the ward is plunged into utter chaos. The current acts as a catalyst, and the number of "receivers"--those who pick up visions from the Sender--increases dramatically.

At home, Gail is sickened as she is subject to yet another horrifying vision: an army of rats gnawing on the Sender's body.

Meanwhile, Denman has decided to go inside the Sender's skull with a multitude of microelectrodes, in order to map his subconscious. As the spinning drill starts to penetrate his head, the Sender cries out in anguish and the operating theater bursts into flames.

With the aid of his mother, Jerolyn, the Sender escapes. She takes him to a secluded cabin where she attempts to poison him with gas. Jerolyn's plan is thwarted when Gail arrives and drags the Sender away.

The cabin explodes, sending the debris of the Sender's childhood flying through the sky.

Weeks later, the Sender is given a clean bill of health at the clinic. Gail watches from her office as he exits from the place and climbs behind the steering wheel of a car.

But as he pulls away, Gail notices a shadowy figure sitting in the passenger's seat. A figure that looks remarkably like...Jerolyn.



Surgeons recoil from an unanesthetized Sender as he cries out in pain during a brain operation.

believable fantasy?

"We went out of our way to make THE SENDER as real and believable as possible," says producer Feldman. "That's what makes it so terrifying. The psychiatric departments at UCLA and Stamford University in California went over the early drafts of our script to tell us what was possible and what wasn't."

To take charge of the sinister special effects required for the film's dream sequences, Nick Allder, who worked on THE EMPIRE STRIKES BACK and ALIEN, was called in. "The special effects are very important in our picture," Feldman acknowledges, "but effects are always complementary to the acting in a movie. If anyone ever tells you the effects are terrific, you don't have much of a picture."

Some may disagree with that statement, but Feldman continues, "In films like ALIEN and STAR WARS, the effects didn't overshadow the acting; they enhanced it. Nick Allder is like a child with an erector set. He can build anything you ask! Give him a challenge and he'll come up with the answer. If he's produced a similar effect in a previous picture, he'll take it one step further for yours. He simply advances his art with every new movie."

les is more

Allder grew up in the film business. At the age of 17 he got his first job working on commercials, cartoons, and features for a company called Caravelle. The Caravelle offices were located in the same building as those for Les Bowie, who Allder calls "the Father of British special effects." Bowie is particularly well known for his fine work for the Hammer Film Company. In fact, Allder worked with Bowie on many of Hammer's horrors. After that, he embarked on a freelance career.

For 2 years Allder and a group of professional associates worked on the British TV series *Space: 1999*. Allder then went to work on another sf series, *The Day After Tomorrow* (not seen in America), then moved on to feature films.

After completing his work on THE SENDER, Allder began an assignment in creating the special effects for Paramount's forthcoming gothic horror story, THE KEEP. After that, he'll begin work on MANDRAKE THE MAGICIAN, set to go before the cameras early in 1983.

Roger Christian is the director of THE SENDER. Prior to this film he worked on a diverse number of feature films, including Geo. Lucas' STAR WARS. Christian won an Academy Award nomination for his art direction on Ridley Scott's ALIEN in 1979. He was set decorator on the film VAMPIRA, and second-unit director for the upcoming REVENGE OF THE JEDI.

THE SENDER marks Christian's directorial debut in feature films. He urges everyone to see it. "THE SENDER is sure to send *you*," he says.

END

THE BLOODY CURSE OF MOLDY MUMMIES! Part 2

hammer strikes again



When Christopher Lee came through the door on the first take he dislocated his shoulder--the door was locked! (THE MUMMY, Hammer, 1958.)

LAST ISSUE you read about the classic Karloffilm THE MUMMY...THE MUMMY'S HAND...THE MUMMY'S TOMB...THE MUMMY'S GHOST...THE MUMMY'S CURSE...and the rebirth of the Mummy as "Kharis" Lee.

Now finish the Feature!

After the release of Hammer's THE MUMMY in 1959, the company was content to move on to other subjects. They realized that creating a whole new series of mummy movies would extinguish any chance of using the theme to better effect in later years. Therefore, Hammer didn't revive the character until 5 years later in 1964.

NOT THE SAME OLD MOLD

THE CURSE OF THE MUMMY'S TOMB was *not* a sequel to Hammer's earlier excursion into mummery; it was an entirely new production, with different characters & completely different situations. Obviously Hammer was aware of what mistakes Universal had made with their Mummy series and Hammer was determined to maintain a high level of quality with any pictures they produced of a similar nature.

This is why the Hammer Mummy movies have remained fresh & viewable over & over thru the years. Altho their later mummy pix didn't approach the sheer excellence of their 1959 MUMMY, each film is a completely new idea, a new tale, with new twists & characters & situations--*and*, each picture has a completely new & different mummy!

CURSE OF THE MUMMY'S TOMB opens in 1912 in Egypt. (Well, there we go again, but you have to remember: where else is one to find mummies?) An expedition discovers the tomb of Ra-Antef, a 3000-year-old Egyptian Prince who was murdered by his own brother. A legend surrounds the mystery of Ra-Antef's ancient burial: that at the time of his mummification, a medallion on which were written words which are the key to the secrets of Eternal Life was placed around Ra-Antef's neck.

CREATURE OF THE WALKING DEAD

Even tho some members of the expedition to uncover Ra-Antef's tomb are brutally murdered en route back to England, the mummy and all the tomb's treasures are finally delivered into the eager hands of an American showman named Alexander King (*Fred Clark*). King plans to send the Egyptian rarities on tour along with the mummy in order to make money and still insists he will do as he pleases even after Hashmi Bey (*Geo. Pastell*), a representative of the Egyptian government, warns that such sacrilege could activate an ancient curse!

On the first night of King's show the stage is set and the audience warms to King's spiel about Egyptian customs, mummification--and curses. Then, at the climax of the show, Ra-Antef's mummy case is opened.

King is astounded.

The Mummy of Ra-Antef is gone!

by Randy Palmer

Raghob—right (Martin Kosleck)—prays for the revival of Kharis (Lon Chaney Jr.) as High Priest Zandaab (Peter Coe) fans the flicker of life with a brew of tana leaves.

LIFE-STEALER

Now the Mummy (DICKIE OWEN) is alive and out to fulfill the curse: to bring death to those who dared defile his tomb!

Showman King, Egyptian agent Hashmi Bey & others fall prey to the life-stealing, life-crushing forces of the Mummy.

And yet--there is a man...a rather mysterious man at that...called Adam Beauchamp (*Terence Morgan*), who has a lot more to do with Ra-Antef than anyone could ever guess..!

(See CURSE OF THE MUMMY'S TOMB on TV to learn the secret of Adam Beauchamp. It's too funtastic to give away here!)

...THREE'S A SHROUD

THE MUMMY'S SHROUD, directed by John Gilling, surpassed the terror & shudders of CURSE OF THE MUMMY'S TOMB by at least a mile or more of gauze wrapping and once agin proved that Hammer could inject new situations & originality into a rather overworked theme. THE MUMMY'S SHROUD, in fact, was produced with a maximum of delicacy & care(something unheard of in the pre-Hammer days of mummy-movie-making). An authentic costume design for the creature was created by a team of Hammer researchers who pored over books on Egyptian history & burial customs until they were satisfied that they had created the



BLOOD FROM THE MUMMY'S TOMB. You better believe it! George Coulouris did—just before he got his throat massaged!



Valerie Leon as one of the nonmoldiest mummies ever! From Hammer's 1972 film, BLOOD FROM THE MUMMY'S TOMB.

most authentic & realistic mummy costume ever seen in a motion picture. Such attention to detail is what made Hammer the best producer of terror pix during their reign in the 50s, 60s & 70s.

"Terrifyingly authentic" were the words FM'S Editor used to describe the creature of Hammer's 1967 shocker THE MUMMY'S SHROUD. 6'3" tall stuntman Eddie Powell (who doubled some of the more strenuous work for Christopher Lee in various of Lee's Hammer *Dracula* pix) played "Prem" in THE MUMMY'S SHROUD, an admittedly more "typical" mummy tale than Hammer's earlier CURSE OF THE MUMMY'S TOMB. But SHROUD is undoubtedly the better picture. Hammer made sure of that by adding new touches & twists to the story, written by director Gilling himself. (Gilling's screenplay was based on a story idea by Hammer veteran writer John Elder--a pen name for Anthony Hinds.) Another of the "old" Hammer team, Arthur Grant, was assigned Director of Photography, which may explain why THE MUMMY'S SHROUD turned out to be more than just another typical mummy pic. Grant's virtuosity in camera setups & unusual angles can be examined in any number of Hammer pix and in SHROUD he helps make the production even more shocking & successful by photographing the Mummy thru distorted lenses, shattered glasses, crystal balls--even having him reflected in a goblet of blood-red wine!



Egyptologist Matthew Corbeck (Charlton Heston) & his daughter Margaret (Stephanie Zimbalist) gaze awestruck at their find—the missing key to an ancient ritual to bring the mummy of a murderous queen back to life! THE AWAKENING.

MUM'S THE WORD

THE MUMMY'S SHROUD begins unusually enough. In the year 2000 B.C. a young Pharaoh, Kay-to-bey, is fleeing from persecution. The boy's tutor, Prem, remains faithful to Kay-to-bey to the end.

Now it is 1920 and businessman Stanley Preston (*John Phillips*) is sponsoring an expedition to uncover the youthful Pharaoh's tomb. At the dig, Prem's mummified body is first found but work continues regardless. Kay-to-bey is all-important to Preston & his expedition.

Before long a guardian of the sacred tomb, Hasmid (*Roger Delgado*), warns the party to dig no farther: Kay-to-bey should be left untouched, to rest in piece(s). Hasmid also warns the group of The Curse--but the digging continues until the boy monarch is found, covered with an eerie shroud emblazoned with a strange inscription.

HORROR-GLYPHICS

Back at their base the whole party begins to feel the effects of the curse. Preston's wife (*Elizabeth Sellers*) begins to suspect the reanimation of Evil when Hasmid attempts to read aloud the sacred words of Kay-to-bey's shroud.

And sure enough, the mummy Prem returns to life. As he had nearly 4000 years ago, Prem continues to guard his young king against those who would betray him--and does so now by attacking & destroying members of the party who interfered with Kay-to-bey's eternal peace when they excavated the little one's tomb!

Sir Basil Walden (*Andre Morell*) succumbs to the tearing, crushing strength of the Mummy and the party's photographer Harry Newton (*Tim Barrett*) is murdered in his darkroom, *dissolved in acid!*

Fearing for his own life, Preston sends an employee (*Michael Ripper*) to book passage on an air flight home, where he believes he can escape the Mummy's vengeance. But even the poor, nearly blind employee feels the wrath of the creature called Prem as the Mummy literally crushes the little man's head between 2 mummified fists!

By now Police Inspector Barrani (*Richard Warner*) is involved in the supernatural goings-on. He tries to rescue the remaining members of the expedition: Preston's son Paul (*David Buck*)

After he dislocated his shoulder, Lee bruised his leg against an underwater fog machine in this swamp set from THE MUMMY. He swore he'd never play the role again! Note the Scroll of Life in his hand.

& his lover Claire (*Maggie Kimberley*). By now the elder Preston is dead–lured to a terrible fate by Hasmid & the Mummy.

A ROOM WITH THE GLOOM OF DOOM

Thru a strange sort of hypnosis, Claire is drawn to the Mummy's lair: a gloomy old museum. As Prem shambles forward to claim another defiler of the royal tomb of Kay-to-bey, Paul & Inspector Barrani arrive on the scene. Yet nothing seems to be able to halt the menacing Mummy's stealthy approach! Bullets fired from point-blank range...a fireman's ax buried deep in Prem's shoulder...It is only an ancient incantation that robs Prem of his living-death & mission of vengeance.

Finally, as the words of the incantation take effect, the Mummy literally *caves in upon itself*: crumbling, powdering down to nothingness...back to the dust & dirt from whence it came...

Five years after THE MUMMY'S SHROUD, Hammer once again turned to the theme of rotting flesh & gauze-wrapped carcasses. This time the film was to be called BLOOD FROM THE MUMMY'S TOMB.



The hands of THE MUMMY (C. Lee) reach menacingly for Maggie Kimberley.



Hammer's Gothic Greatness: Christopher Lee rises from the swamp in the first of the British series. Inset: Valerie Leon prepares to stab her alter ego Tara in BLOOD FROM THE MUMMY'S TOMB, but chokes up!

But something completely different was wanted this time, so Hammer scripter Chris Wicking (a newcomer to the Hammer fold) turned to the creator of *Dracula* for source material: Bram Stoker!

7 STARS EQUAL 7 SCARS

Stoker had written a novella, *The Jewel of the 7 Stars*, which could lend itself to an exciting filmic treatment, Hammer decided. Thus, Wicking adapted the tale for the screen and out popped BLOOD FROM THE MUMMY'S TOMB.

Recently remade as THE AWAKENING starring Charlton Heston, BLOOD FROM THE MUMMY'S TOMB is not the typical type of mummified corpses & Egyptian curses. Reincarnation is the key here. Once the evil Queen Tera (*Valerie Leon*) has died, her spirit enters a beautiful ring which she had worn on her left hand (now severed from her body). Centuries later, when an excavation unearths Queen Tera's tomb, the spirit of Tera enters the body of a young woman who is part of the excavation team.

Tera's unearthly & deadly ring *transforms* the girl into something evil...something deadly. It is the spirit of the Queen actually entering the young lady's body, *possessing her soul* (a la THE EXORCIST)...and before long the terrifying Queen Tera lives again--reincarnated in a new, youthful & vigorous body!

The World's Most Evil Woman Lives Again!

CARRERAS SAVES THE DAY

BLOOD FROM THE MUMMY'S TOMB was directed by Seth Holt, who died before 3/4 of the film production was completed. Fortunately the picture was saved from oblivion when Hammer president (1971-78) Michael Carreras stepped in to complete the picture and it is to Carreras' credit that audiences are not rudely jarred by the switchover in directing styles.

(Nevertheless, Seth Holt had rewritten parts of Christopher Wicking's script, and so only Holt knew what the finished film was going to be like. When Carreras arrived on the scene and saw a virtually different script from the one Hammer had originally approved, his eyes popped! Carreras pieced it together as best he could and the film *is* good. If only Seth Holt had been able to complete the entire production, Hammer might have had another real classic on hand!)

While Hammer has since left the character of the mummy sleeping in its tomb, other filmakers have seen fit to resurrect him--or her, as the case may be!

1980 saw the release of the aforementioned THE AWAKENING, which was a high-class, high-gloss & entertaining motion picture. It was also a new version of Stoker's *Jewel of the 7 Stars*--that is, THE AWAKENING is a remake of Hammer's BLOOD FROM THE MUMMY'S TOMB..!

Who will come up with the next *original* mummy movie?

END

COLLECTABLES OF CLOSE ENCOUNTERS OF THE THIRD KIND



STAR WARS & CLOSE ENCOUNTER RECORD

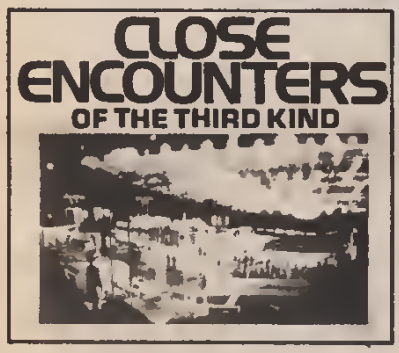
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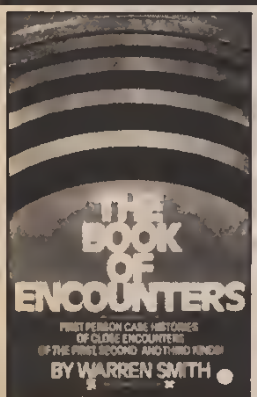
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ALL ABOUT XTRO!

by Stephen Jones

It was an unusually bright & warm Spring morning when I forced my way thru the rush-hour crowds in London to visit the location filming of a new science fiction/horror thriller entitled XTRO(short for Extra Terrestrial, not to be confused with Steven Spielberg's box office success E.T., which stands for the same thing).



The woman's screams are abruptly silenced by the terrifying appendage of the alien.

The producer of XTRO, Mark Forstater, showed me around and explained what XTRO is all about:

horror from space

Abducted by an alien civilization 3 years earlier, a man returns to Earth horribly changed. The monstrous humanoid alien he has become attacks a number of people before transforming itself into the missing person, Sam Ellis. Sam returns home to his wife, Rachel—who is understandably shocked to see him after 3 years—and begins to act strangely, taking an excessive interest in their 8-year-old son. Contaminated by contact with his prodigal father, a bond is irreversably established when the boy is imbued with the power of spontaneous creation: his fertile imagination brings his toys to life—with deadly results. With the aid of her lover, Rachel battles against her alienated family, finally losing them during a spectacular & unearthly climax in a dark wood. Broken, Rachel returns to her apartment, only to discover that the nightmare has not yet ended...

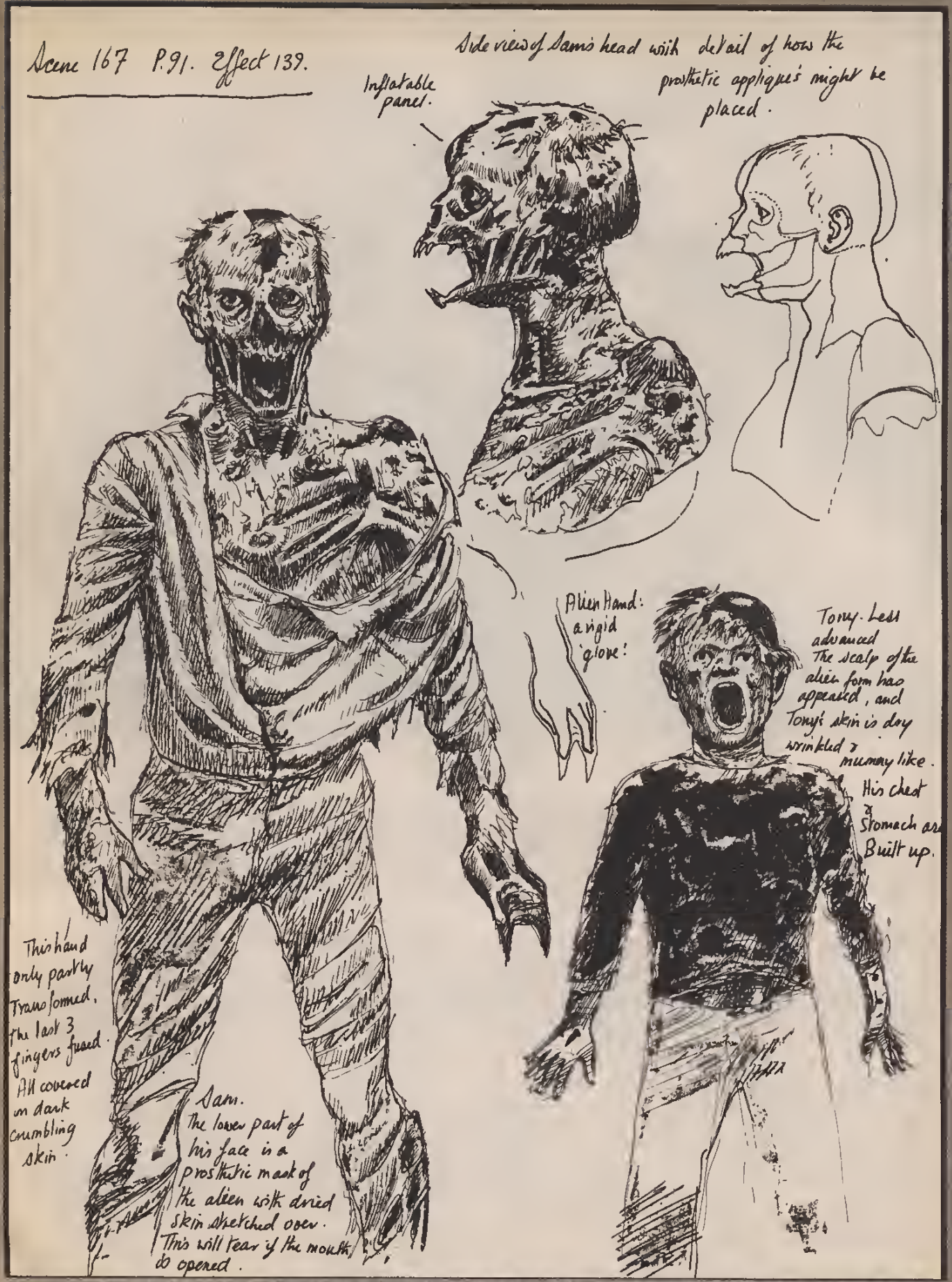
Forstater was quick to point out that XTRO is not an exploitation genre piece like INSEMINOID, with which it shares some superficial plot similarities.

XTRO marks the feature debut of 32-year-old Harry Bromley Davenport. In 1974, on the advice of a mutual friend, Forstater saw Davenport's short horror film, WHISPERS OF FEAR, and liked it very much. Davenport, who has an interest in the horror genre, had an idea for a film titled THE HORRIFIC MOVIE HOUSE MASSACRE. Forstater attempted to secure financial backing for the movie, and it was announced several times, but the project ultimately collapsed. Then Davenport and well-known anthologist & author Michel Parry came to Forstater with the idea for XTRO.

ready...set...go

On the set, I watched Davenport shoot 3 or 4 setups quickly & efficiently. These involved a sequence in which a toy tank comes murderously to life and pursues Rachel's lover around the apartment. The enclosed rooms proved to be a problem for the lighting cameraman(most film sets break apart to allow for lights) and at times it was difficult to control external noise when sound was being recorded.

The talented special effects team of Tom Harris & Francis Coates have both had wide television experience. With sicence fiction & horror subjects leading the state of the art in this area, it's not surprising that even a low-budget film such as XTRO is filled with effects sequences. Forstater explained that the movie will contain "at least 3 or 4 major 'buzz' sequences" which would excite & awe an audience, and he had only praise for the team handling these often difficult scenes. Almost 40% of the effects work was



Preproduction sketches from XTRO show how the actor's head (upper right) fits inside the mask. Marginal notes indicate that "lower part of the alien face is a prosthetic mask" which will tear if the mouth is opened.



Once a Man, now a Monster. Inset, fitting a false stomach on an actress preparatory to filming an alien egg impregnation scene.

completed during live-action filming because of the budget restrictions. This ranged from the radio-controlled toys to special Latex makeup effects & difficult multi-image opticals attempted directly inside the camera.

bzzzzz

XTRO also offers 2 alien monster designs, which resemble H.R. Giger's full-grown creature in ALIEN. Davenport & Forstater discussed these designs with artist Chris Hobbs, who is the film's visual consultant. Hobbs came up with a number of effective ideas—not only for just the aliens but also for Forstater's aforementioned "buzz" sequences: these include the impregnation of alien eggs under the skin of a young au pair, the decomposition of the creatures' human bodies revealing the hidden alien forms within and, perhaps most startling of all, *a woman giving birth to a fully-grown man!* Hobbs' pre-production artwork has a strong EC Comics quality.

A dancer named Tick from the controversial group "Shock" was ensconced inside the one-piece Latex suit of the major alien, as it was felt that his dance & mime training would bring the most expression to the balck-skinned humanoid. A sculptured model was also used for closeup shots of the alien's head & shoulders.

"monstro" go home

"One of the best things about this film is the way everyone has worked together and pushed each other on," said Forstater. He is adamant that the film will be sold with "a classy campaign"(the original title of MONSTRO was quickly changed to avoid any shlock horror connotations).

Forstater's next movie is also a horror/science fiction subject: CONTAGIOUS, which he is coproducing with Chrysalis Films. Harley Cokliss, straight from making the futuristic BATTLETRUCK in New Zealand, is directing.

With his support of new talent & his belief in putting the very best up there on the screen, Mark Forstater's XTRO will hopefully rise above the mire of most low budget SF films and be well-worth waiting for.

END

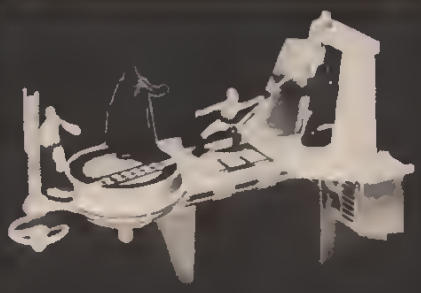
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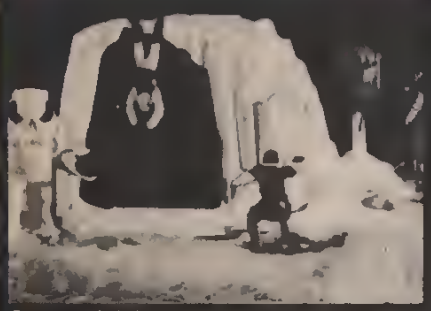
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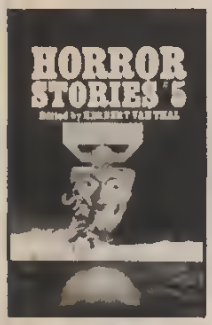
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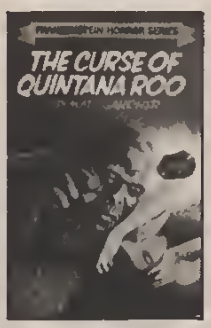
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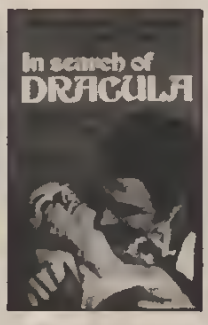
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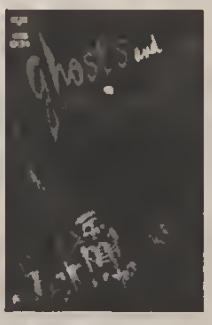
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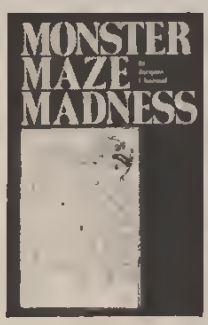
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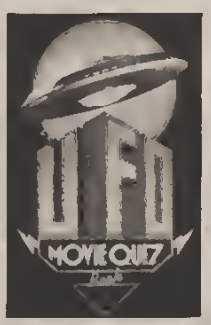
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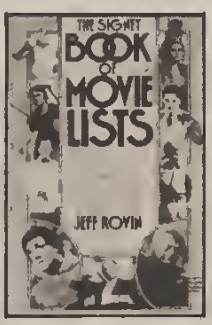
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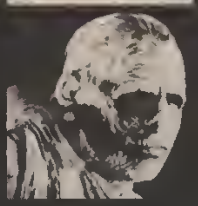
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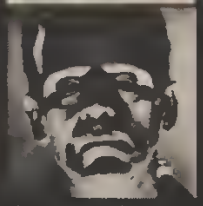
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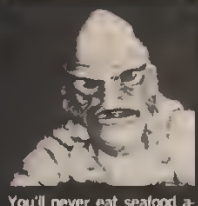
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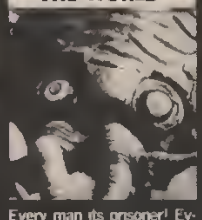
You'll never eat seafood again after viewing this frightening follow-up to "Creature from the Black Lagoon"! Super 8 B&W #2254/$10.95

TROG



The man-ape that survived the ice age to terrorize a town of today! Joan Crawford tries to tame the beast! Reg or Super 8, B&W #2262/$10.95

IT CONQUERED THE WORLD



Every man its prisoner! Every woman its slave! No power on earth could stand against its onslaught! Super 8, B&W #22058/$10.95

MAN MADE MONSTER



A time-honored classic starring Lon Chaney as the monster and Lionel Atwill as the mad scientist! B&W, Reg or Super 8. #2264/$10.95

WAR GODS OF THE DEEP



Vincent Price stars and sea monsters abound in one of the most incredible undersea journeys ever put on film! Super 8 B&W #22065/$10.95

THE MUMMY'S GHOST



Lon Chaney, Jr. as the walking death that combs the countryside for the soul of his lost Egyptian princess! B&W, Reg 8 #2269/$10.95

THE BLACK ROOM



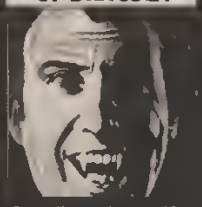
Boris Karloff plays a sadistic Czech ruler and his twin brother in this brooding saga of murder, mystery, & intrigue! Reg 8, B&W #2270/$12.95

DR. X



Beware the full moon for when it rises, the mad moon killer stalks! A chilling tale of murder and mystery! B&W reg 8 #2272/$10.95

THE RETURN OF DRACULA



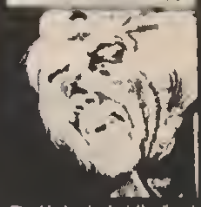
One of the most unusual Dracula films ever produced! The count sucks the life from a helpless village! B&W, Super or Reg 8 #2273/$10.95

MONSTER THAT CHALLENGED THE WORLD



Crawling up from the depths to terrify and torture! A new kind of terror to numb the nerves! Stars Tim Holt B&W, super or reg 8 #2274/$10.95

VAMPIRE & THE BALLERINA



The Undead infest the finest houses in Europe, in one of the strangest vampire movies ever produced! B&W, Reg 8 #2275/$10.95

THE SPIDER



A monstrous arachnid devours a school, terrorizes a town, and traps two teenagers! Stomach-turning terror! B&W reg 8 #2276/$10.95

DESTROY ALL MONSTERS



Godzilla! Mothra! Manda! Rodan! The mightiest monsters of all time in an earth-shattering battle! Sound color, super 8 #22077/$23.95

MONSTER FROM PREHISTORIC PLANET



The birdlike behemoth brought the earth to its knees with its destructive rays! Who could stop it? Sound color, super 8 #22078/$25.95

GODZILLA VS. THE THING



It's the all-time monster heavyweight championship as Godzilla butts heads with Mothra, the giant moth! Super 8, B&W #2278/$10.95

FRANKENSTEIN MEETS THE SPACE MONSTER



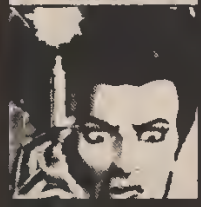
An astro-robot created by an American scientist suffers mechanical damage, and turns into a monster! B&W, reg 8 #2280/$10.95

MASTER OF TERROR



Scientist (Robert Lansing) finds his fiancee and brother in love, goes mad, and uses a secret formula on himself! B&W super 8 #2284/$10.95

THE BLACK WIDOW



A beautiful deadly female spy from an Asian land uses electronic equipment to kill men and steal atomic secrets! Super 8, B&W #2287/$10.95

CAPTAIN MEPHISTO



On a mysterious island, an evil man transforms himself into a pirate of 200 years ago and cruelly wreaks havoc! B&W, super 8 #2288/$10.95

CURSE OF THE MUMMY'S TOMB



The creature is half bone, half bandage—and all blood-curdling! Available in B&W, reg 8 (#22047/$12.95) or color super or reg 8 (#22050/$23.95)

MAD MAGICIAN



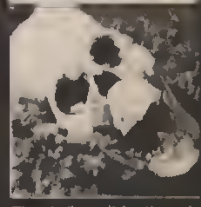
A terrifying tale of a murderous sorcerer made all the more magical by 3D process! 3D glasses included! B&W reg 8 #22048/$19.95

THE RAVEN



Boris Karloff, Vincent Price & Peter Lorre star in this funny frightening spoof of Edgar Allan Poe's chiller! Sound, color, super 8 #22080/$25.95

THE SCREAMING SKULL



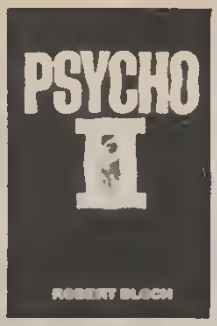
The skull won't be the only thing screaming by the time this reel ends—you'll scream your own off! Sound, B&W super 8 #22082/$25.95

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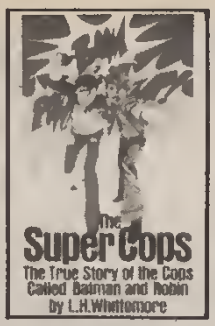
MOTION PICTURE PAPERBACKS



KING KONG: Complete script from Dino DeLaurentiis' lavish $24 million remake! #21228/$1.95



PSYCHO II: Long-awaited sequel by Robert Bloch, author of Psycho! A scream! #21446/$3.50



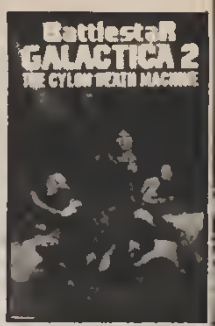
SUPER COPS: True story of the two police officers nicknamed Batman & Robin! #21098/$1.50



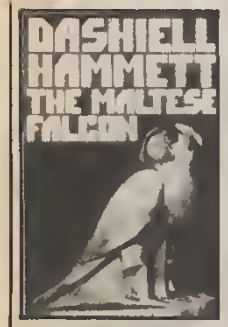
FANTASTIC VOYAGE: A voyage in microscopic size into the body of man! By Asimov. #21015/.95



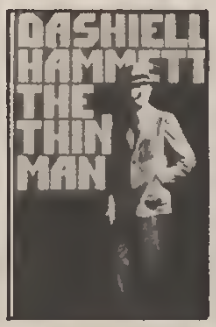
BATTLESTAR GALACTICA: First novel from the TV series! Gripping space saga! #21348/$1.95



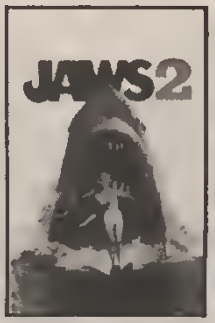
BATTLESTAR GALACTICA 2: Starbuck & Apollo battle a planet of lost clones! #21371/$1.95



MALTESE FALCON: Dashiel Hammett's classic starring private eye Sam Spade! #21102/$1.25



THIN MAN: Another suspense-filled tale by Hammett, featuring Nick Charles! #21101/$1.25



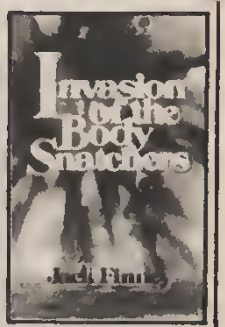
JAWS 2: Just when you thought it was safe to open a book...a new shark strikes! #21306/$2.25



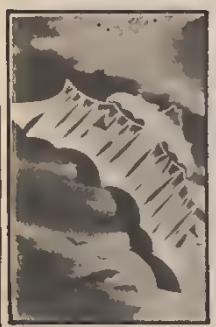
ALIEN: Novelization of the sci-fi smash! A monster runs amok on a spaceship! #21381/$2.25



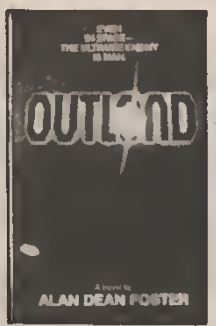
OR. PHIBES: A half-dead madman with a horrific plan: to murder London's doctors! #21077/.95



BODY SNATCHERS: Novel that furnished the seed for two great motion pictures! #21333/$2.25



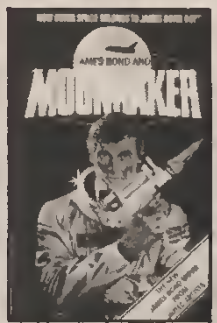
NIGHTWING: No warm-blooded creature is safe as vampire bats fill the skies! #21367/$2.25



OUTLAND: The men of Io ...moon of Jupiter, hell in space...are dying mysteriously! #21424/$2.75



NOSFERATU THE VAMPIRE: Modern version of the Dracula classic! Spellbiting! #21362/$2.25



MOONRAKER: 007's epic space adventure...featuring the ruthless, toothless Jaws! #21386/$2.25



METEOR: Novelization of the movie! An onrushing meteor threatens to destroy earth! #21390/$2.25

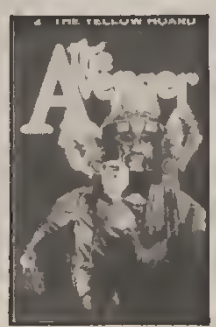


METEOR SCRAPBOOK: Inside story of the film, including exciting photos & true data! #21392/$1.95

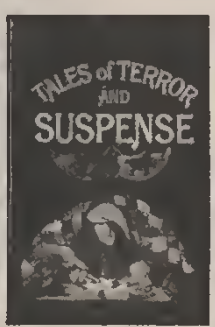
THRILL-PACKED PAPERBACKS!



JUSTICE, INC.: Origin of the Avenger, great 40's pulp hero by Kenneth Robeson! #21061/.95



YELLOW HOARD: Criminals' hunt for Aztec gold unleashes the Avenger's wrath! #21062/.95



TALES OF TERROR & SUSPENSE: Poe, Doyle, Kipling, Collins, Bradbury, more! #21447/.50



BUCK ROGERS—MAN ON BETA: The most incredible quest of Buck's career! #21344/$1.95

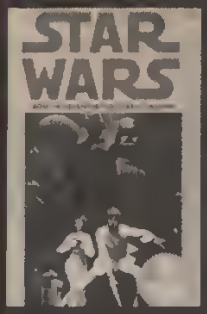


SERPICO: The incredible true story of a cop who defied the system! By Peter Maas. #21097/$1.75

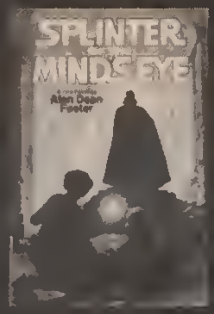


THX 1138: George Lucas' story of a future where love is the ultimate crime! #21317/$1.95

EMPIRE & STAR WARS PAPERBACK NOVELS!



STAR WARS: Original novel of the movie! 16 pp. of color pix! #21262/$2.50



SPLINTER OF MIND'S EYE: Luke caught on jungle planet! #21297/$1.95



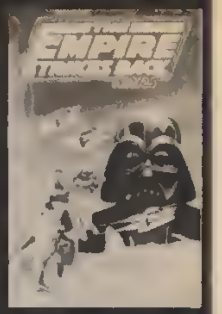
HAN SOLO AT STAR'S END: Han's epic battle on Orron III! #21396/$2.25



HAN SOLO'S REVENGE Han is framed & sentenced to die! #21410/$2.25



EMPIRE STRIKES BACK Exciting novelization of the movie! #21412/$2.25



EMPIRE STRIKES BACK Illustrated full color book of the film! #21411/$2.50

STAR WARS BOOKS ON THE FILM!



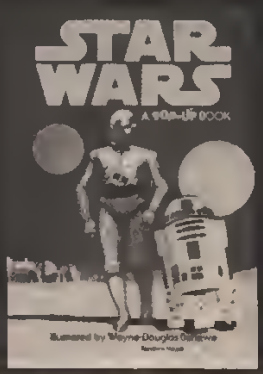
ALBUM BOOK

Containing plenty of revealing information about the George Lucas classic, THE STAR WARS ALBUM is a must for any serious film fan. It's also loaded with photos, for those who just admire the picture. Enjoy! #21292/$S.9S



STORY BOOK

A long time ago in a galaxy far, far away! So begins one of the greatest adventure stories ever! Full-color photographs enhance the tale that everyone loves. Everybody's favorite characters help you enjoy The Force and magic of STAR WARS For all! #21322/$S.95



POP-UP BOOK

The classic story retold! Enjoy STAR WARS all over again as you follow the adventures of Luke, Leia, Solo, R2D2, C3PO and Chewbacca in their battle against the villainous Darth Vader! The Force is with you while reading this great pop-up book! It's out of this galaxy! #21323/$5.95

OUT OF THIS WORLD! NEW SUPER-8 FILMS!



ALIEN! The most frightening monster ever to stalk across the cinema screens comes to life in this 200-foot condensation of the 1979 sci-fi classic! In chest-bursting sound & color! #22128/$22.95



EMPIRE STRIKES BACK #1–Devilish Darth Vader vs. Luke Skywalker, Han Solo & Princess Leia in ah exciting array of scenes from the original movie! 200 feet in color and sound! #22129/$22.95



You'll gasp with delight at the breath-taking visuals in this selection of scenes from STAR WARS! See the rebel attack on the Death Star & more in this 360-foot color/sound film! #22130/$59.95



EMPIRE STRIKES BACK #2–Luke befriends the Jedi Master Yoda, then sets out to confront Darth Vader himself in this 360-foot version of the original film! Dazzling color & sound! #22131/$59.95

THE FILMS OF CHRISTOPHER LEE



THE FILMS OF CHRISTOPHER LEE is a must for all fans of the horror genre. It expertly traces the career of one of the masters of the macabre from 1948's CORRIDOR OF MIRRORS to 1980's THE SERIAL and, in so doing, superbly captures the style and grace of one of the most popular screen actors in the business. This large-format, lavishly illustrated volume is a film buff's treasure, and includes full cast and production credits, release information, and reviews about all of Lee's films. Diversified appendices enhance this monumental portrait of one of fear dom's greatest giants. This is a once-in-a-lifetime opportunity! #21451/$29.50

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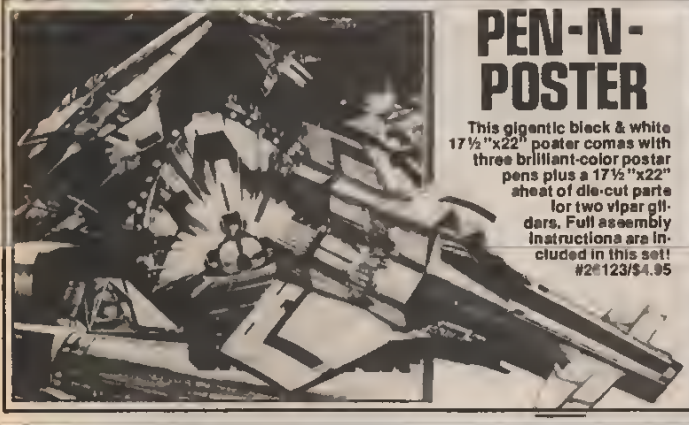
BATTLESTAR GALACTICA POSTER
All of Galactica's Galacticast on one enormous full color poster. In brilliant color—the ships, the people, the robots & the planets! #29025/$2.50



BATTLESTAR GALACTICA POSTER
Huge full color poster of the Cylon Robots attacking the crew of the Galactica in the labyrinth under the Ovion gambling palace! #29026/$2.50

POSTERS TO COLOR!

A NEW COLLECTION FROM THE MOVIE BATTLESTAR GALACTICA



PEN-N-POSTER

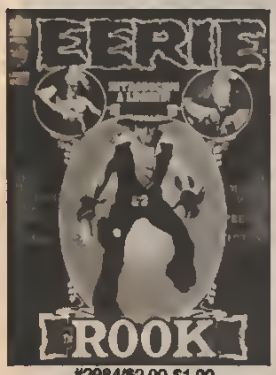
This gigantic black & white 17½"x22" poster comes with three brilliant-color poster pens plus a 17½"x22" sheet of die-cut parts for two viper gliders. Full assembly instructions are included in this set! #28123/$4.95



PEN-N-POSTER

Two gigantic 17½"x22" posters in black and white that come with 6 poster pens in brilliant colors for hours of coloring fun! These action packed posters feature the Galacticast, a space dog fight, the Ovions, and the evil Cylon Robots. This most successful and astounding science fiction television series is now presented in all its power-packed glory on these two action posters! #28112/$4.95

BEAUTIFUL FULL COLOR WARREN POSTERS



#2984/$2.00 $1.00



#2948/$2.00 $1.00

POSTER PRICES SLASHED!

Now you can own these exquisitely fabulous full color posters from Warren Publishing for the low price of only $1.00 each! Try Uncle Creepy or Cousin Eerie by Senjulian, The Rook, Warren Publishing's newest superhero or the girl atop the Empire State Building in lush full color. Never before has such a terrific poster value been offered for sale!



#2946/$2.00 $1.00



#2985/$2.00 $1.00

PRICES SLASHED!

STAR WARS

EASY-TO-BUILD MODEL KITS

R2D2



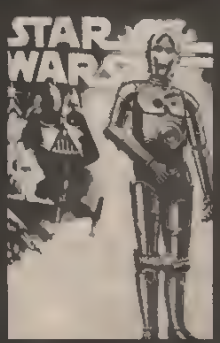
R2D2 MODEL KIT: When built, R2D2 stands 6" high with a moveble head and legs! #24197/$4.95 $2.99

TIE FIGHTER



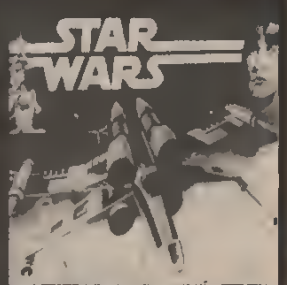
DARTH VADER'S TIE FIGHTER MODEL KIT: A highly detailed model kit of Darth Vader's own ship. When assembled, the craft is 6¾" long with a 7½" wingspan ready to defend the evil Dark Star! #24200/$6.95 $3.49

C3PO



C3PO MODEL KIT: He is 10" tall when built. His arms, legs and waist all move! #24198/$4.95 $2.99

X-WING FIGHTER



SKYWALKER X-WING FIGHTER MODEL KIT: Here is the rebel ship which Luke piloted when he attacked Death Star. 12" from its nose to its rear. 10" wingspan. X-Wings move from hold to combat positions! #24199/$5.95 $3.49

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FM#36 $6.25 FM#37 $6.25 FM#39 $5.75 FM#40 $5.75 FM#41 $5.75 FM#42 $5.75 FM#43 $5.50 FM#44 $5.50 FM#45 $5.50 FM#46 $5.25



FM #47 $5.00 FM#48 $5.25 FM#49 $5.25 FM#50 $5.25 FM#51 $5.25 FM#52 $5.25 FM#53 $5.25 FM#54 $5.25 FM#55 $5.00 FM#57 $5.00



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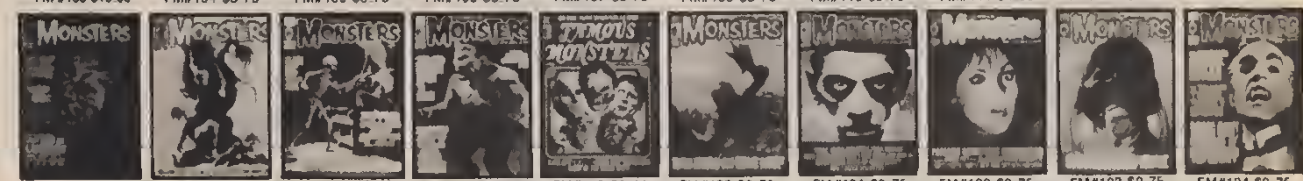
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FM #93 $4.50 FM#94 $4.00 FM#95 $22.50 FM#96 $4.50 FM#97 $4.00 FM#98 $4.00 FM#99 $4.00 FM#100 $5.50 FM#101 $4.50 FM#102 $4.00



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FM#136 $2 50


FM #137 $20 00


FM#138 $3 75


FM #139 $20 00

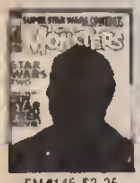

FM#140 $3 50


FM#141 $3 75


FM#142 $4 25


FM#143 $2 25


FM#144 $2 25


FM#145 $2 25


FM #146 $5 00


FM#147 $2 75


FM#148 $2 75


FM#149 $2 50


FM#150 $2 25


FM#151 $3 00


FM#152 $3 00


FM #153 $5 00


FM#154 $2 50


FM#155 $2.50


FM#156 $3.50


FM#157 $3 00


FM#158 $3 00


FM #159 $5 00


FM#160 $2 00


FM#161 $2 25


FM#162 $2 25


FM#163 $45 00


FM#164 $2 25


FM#165 $2 25


FM#166 $2 25


FM#167 $2 25


FM#168 $2 25


FM#169 $2 25


FM #170 $2 25


FM #171 $2 25


FM #172 $2 25


FM#173 $2 50


FM#174 $2 50

FM#175 $2 50

FM #176 $2 50

FM#177 $2 50

FM#178 $2 50

FM #179 $2 50

FM #180 $2 50

FM #181 $2 50

FM #182 $2 50

FM #183 $2 50

FM #184 $2 50

FM #185 $2 50

FM #186 $2 50

FM #187 $2 50

FM #188 $2 50

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FANTASY ROLE-PLAYING REVIEWS

—Jeff Rovin

War in outer space, in the future, or against denizens coming to our time and place from these remote locales, is one of the oldest themes in science fiction. It was, of course, the basis for Buck Rogers (Twentieth Century man battling a tyrant in the Twenty-fifth Century), for Edgar Rice Burroughs' space fiction (earthmen battling tyrants on other worlds), and indeed the subject of such seed works as H G. Wells's *War of the Worlds* and *The Time Machine*.

When the pulp magazines flourished in the late 1920s, one of the favorite subjects was warfare. Not only was it brisk, exciting reading, combat between spaceships and space-suited heroes made colorful covers. However, it was not until SF literature got beyond the days of E.E. Smith and Edmund Hamilton and their *Skylark*-Captain Future brand of light, two-dimensional storytelling that inter-galactic warfare became more respectable. If any one figure can be labeled "responsible" for this upgrading, it would be Robert A. Heinlein. His novel *Starship Troopers* in 1959 took what had been an *action* vogue and made it a *militaristic* one. The distinction is more subtle than that one word. Whereas what came before had been shoot-'em-ups in space, Heinlein evolved armies and characters that behaved by the laws of the stellar medium. He evoked an environment as much as a story—and that, in essence, is what SF wargaming is all about—slipping from the mundane world of today into the complex and exciting world of tomorrow or of a planet or a spaceship in a distant solar system.

Wargaming is far from a new concept. It is, briefly, the reduction of combat to a theoretical, strategic exercise played upon a surface—whether a relief terrain or a simple graph of an area—using sculpted, miniature soldiers, vehicles, transports, and so forth. The archaeological record shows us that as far back as the time of Ancient Greece, battles were plotted by generals using maps in conjunction with models; no doubt other peoples, from the Sumerians to the Egyptians, worked out similar engagements in miniature.

Wargaming with the more civilized intention of simply pitting one's skills against the tactics of another—akin to less-structured forms of chess—appears to have originated in the late-Eighteenth Century. A game was introduced that had a board marked off with some 2,000 squares, figures designated by different ranks and units, and rules providing for more than routine each-in-turn play. Improvements included colored boards decorated with trees, lakes, hills, and the like; before long, battles were actually being fought in miniature! The squares vanished and it was therefore necessary to move soldiers both by the rules and the rulers. The games became quite complex, as rule books were printed, elaborated upon, illustrated, and so forth. Historic battles could be refought: Waterloo won by Napoleon, the defenders of the Alamo victorious. The mental exercise and ramifications of altered history were fascinating! As the "entertainment" developed throughout the Nineteenth Century, some wargamers came to insist upon the presence of "umpires" to interpret rules or judge without bias the result of certain maneuvers.



Sample section of the gamaboard from a science-fiction role playing game.

As invigorating and challenging as traditional wargames tend to be, science fiction offers a scope that beggars what has come before. Not only do traditional military moves come into play but there are such considerations as travel through other dimensions, speeding through time to escape an opponent, slipping into a black hole and being yanked into component atoms, using telekinetic powers, inventing robots, being hounded by monstrous or superintellectual aliens. The new rules that evolved offered as much of a headache as playing the wargames themselves!

There was never a huge market for SF wargames; and not until *Star Wars* made intergalactic struggles fashionable did the genre really catch on. The movie is not totally accountable for this, though, simultaneously came the independent flowering of the Dungeons and Dragons fantasy gaming mode, a phenomenon of wargames with wizards and knights, barbarians and trolls, dragons and monsters. It was only natural that the unexpected enthusiasm for this apparently Tolkien- and Conan-inspired mania spill into the science fiction field. *Star Wars* simply helped this along, rather than caused it.



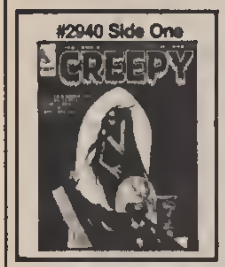
The cover of one of the many guides which you can purchase to help you create worlds, or to help you move through those which have already been created.

Before 1977, there had been only a few SF wargames. In 1972, the House of Games produced *4000 A.D.*, which did not have the complex mythos of later offerings. It was a comparatively straightforward game of conquest among the stars in the Forty-first Century. Apart from the setting, the only uniquely SF elements in it were travel through a space warp, which shrouded one's destination, and the use of spaceship markers. Two years later came *Starforce*, from Simulations Publications, a game of interplanetary conflict set in the year 2451—the object: to conquer the enemy's stargates; the play quite complex, befitting the weighty subject matter. Not only is there the matter of the stellar target, once can get at it through the use of "faker forces," in which spacecraft disguise themselves as starforces; time is measured not only in light-years but in fractions of a light-day; and each titular starforce is a fleet of four vehicles whose mission can require up to ten hours of play between two intrepid gamers! It is *Starforce* that gives a hint of the reason wargaming in general has survived and even prospered in the face of the growing popularity of videogames: not even the most complex videogame cartridge can hope to match the intensity and depth of an SF wargame.

Heinlein's durable *Starship Troopers* reached the SF wargame market in 1976, was set in the Twenty-second Century, and pitted humans against a pair of extraterrestrial adversaries on the surface of a distant world. The same year that Avalon Hill Game Company product hit the market, Simulations Publications brought us *Outreach*, detailing the dangers of settling an untamed galaxy in the years bridging the Thirtieth and Thirty-first Centuries. Then the boom hit, bringing a still-continuing proliferation of new games.

Next issue: Introduction to Dungeons & Dragons.

WARREN POSTERS





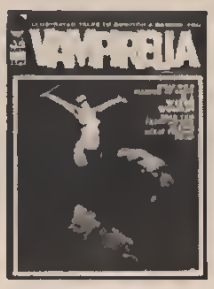
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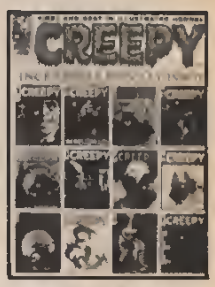
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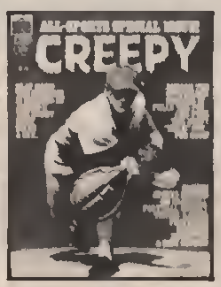


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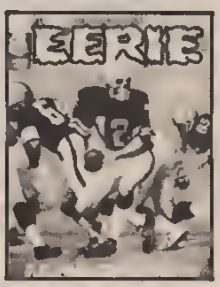


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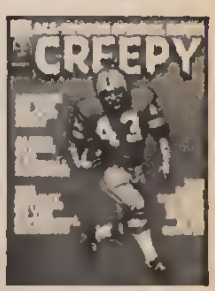
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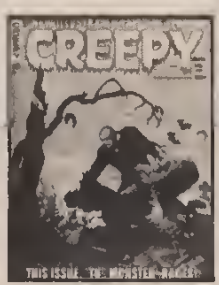
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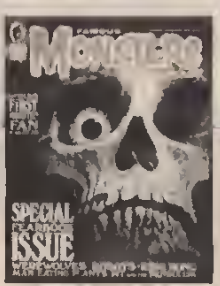
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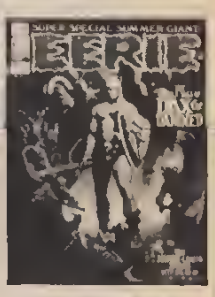
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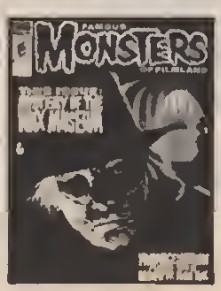
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I really like your magazine. I like to read about monsters. Would you please make an issue with most of the new monsters and old monsters. Please get a lot of monsters in.

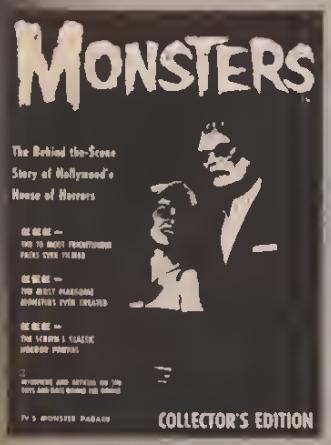
Peter Dudar
Satham, N.Y.

LESS THAN A YEAR TO GO!

I think that yours is the greatest magazine that ever lived. I'm really looking forward to issue #200. What did the first issue of FM look like?

Tammie Butcher
Powellton, WV

Take a look, Tammie, and see for yourself!



COMPLAINT DEPT.

My collection of FAMOUS MONSTERS ranges from #34 to #188 and there is a noticeable decline in your magazine's quality. I've compared my 51 issues of FM to the 10 issues I have of another horror magazine

WANTED! More Readers Like



DEAN REECE

WANTED! More Readers Like



MARGO FRANCE

(which shall go nameless). To conduct this comparison, I took FM numbers 184, 185, 186 & 187 along with the two most recent of the opposing magazine's issues. Each has an equal number of pages, however, on the average, FM spends 15 of these pages on advertising, the other 7. In 4 issues FM covered 14 movies—61 pages in all (approx. 30 without pictures). The other magazine covered only 6 new movies in 2 issues, totalling 21 pages (10 without pictures). As for pictures, the 4 FMs contained 349—that's 87 on the average. Two issues of "X" had 207 pictures, 103 on the average. In the issues containing color, FM had an average of 25 color photos per issue. "X" has an average of 41 in each, with the size being larger, and they've been using color since #1 some 2½ years ago!

On to interviews. In the past 4 issues FM has had 2. Three if you include the fine piece on Universal Studios. The other 2 were on John Carradine & Alex Gordon (both long overdue). These 3 articles came to 20 pages, largely outclassed in 2 opposing issues which contained 11 interviews, for a total of 62 excellent pages.

The number of puns & jokes is what enrages me the most in FM. Some of it is okay, but when 2 of "X" contains 10, and 4 FMs have 51, that's just a wee bit much!

I still think that FAMOUS MONSTERS is the best source of information with the older films. The amount of photographs, stories, interviews & personal experiences with the masters—Karloff, Chaney, Lee, Cushing, Lugosi, Carradine & Rathbone—that you present is staggering. I just think that you're having a harder time with the films of 1976 and beyond.

Ben Alvarez
Elmwood Park, N.J.

One statistic, Ben, which you didn't compare, is that of budgets. Frankly, if we were subsidized by a company with the influx of money that O'Quinn Studios has, we might be able to add more color, more interviews, and such. However, we feel that if it wasn't for FM in the first place, such magazines wouldn't have flourished or have the built-in audience which FM "created" (or discovered, if you prefer). Nevertheless, we have duly noted your other complaints and now, with the editorial changes we recently underwent, you'll find FM full of more "hard" info than ever before.

WANTED! More Readers Like



MARY WAGNON
(Makeup: Ron Lizorty)

HIS FAVORITE VAMP

I have been watching horror films and reading horror books all my life. My favorite horror movie star is Ingrid Pitt. Ingrid's vampire films are terrific. I would like to know if you know of anyone who could help me get some photos of Ms. Pitt.

Louis Musmeci
11 Aspen Ct.
Wappinger Falls, N.Y. 12590

NO

Can you tell me where "The Little Shoppe of Horrors" store is?

Joseph DeSisti
Endicott, N.Y.

If you mean the "Little Shoppe of Horrors" fan magazine, here's the address:
Richard Klemensen, 1821 Forest Ave., Waterloo, IA., 50702

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(A free service provided to readers of FM. Mail your special needs & wants to: FAMOUS MONSTERS, Help Wanted Dept., Warren Publishing Co., 145 E. 32nd St., New York, N.Y. 10016.)

I am searching for props & memorabilia from 1950s science fiction movies. I am especially interested in obtaining any old "prop newspapers" from these films, such as those with headlines screaming "MARTIANS INVADE EARTH" or "CREATURE STILL ON LOOSE."

Lisa Jensen
Film Editor
1110 Pacific Ave.
Santa Cruz, CA 95060

I've always been interested in vampires and would like to get some penpals that have the same interest.

"Countess" Linda
4416 Berkshire
Detroit, MI 48224

I am contemplating putting together a unique store catering to the horror & sci fi buff. Anyone with movie merchandise to sell, please contact me.

Thos. E. Colbert
8 Washington St., Apt. #5
Westfield, MASS. 01085

I am seeking a penpal between the ages of 14-16 whose interests include Warren magazines (especially VAMPI & FM), Caroline Munro, Gore Films, new werewolf movies, horror masks, sci-fi & older monster flicks.

Bobby Dale
3317 Hudson Pl.
Fremont, CA 94536

I am searching for individuals to help in a research project. The project involves a study of female vampires & their role as folk characters in vampire films & literature.

Stephen Wallace
PO Box 694
Tsaile, AZ 86556

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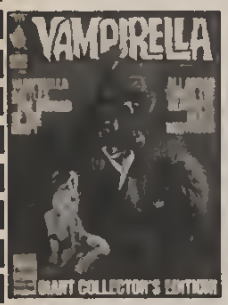
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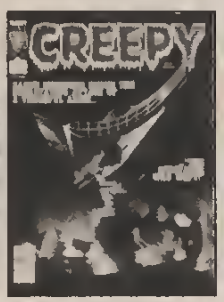
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We've been working the graveyard shift to make the 25th Anniversary issue of FAMOUS MONSTERS something special! FM #192 will feature ONE HUNDRED PAGES of articles & photos from the finest fantasy films of the past 25 years! The greatest villains! The gravest monsters! With a completely new, updated FM Index! Plus interviews and previews! It's a collector's item no fright film fiend should miss!

SPECIAL ADVANCE ISSUE COUPON

WARREN PUBLISHING CO., 145 E. 32nd ST., NEW YORK, N.Y. 10016

Yes! Please send me _____ copies of FAMOUS MONSTERS #192 FABULOUS 25th ANNIVERSARY COLLECTOR'S ISSUE! I enclose $2.95 plus 50¢ handling & postage for each copy.

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LIMITED EDITION MODEL KITS

The HISTORY MAKERS

MILITARY & SPACE VEHICLES

NORTHROP SNARK SM62

This sleek new rocket missile model kit measures 10" long and comes complete with launch platform, access ladders, storage tank and elevating ramp!

#24270
$10.95



Don't wait to start your own collection of these magnificent model kits from U.S. history!

NIKE HERCULES

#24271—$13.95



Warfare history is brought to life when you put together the new NIKE HERCULES missile & launcher model kit! Includes actual operating launcher, detailed hydraulic system, movable control surfaces and separating booster rocket!

BOMARC IM-99 MISSILE



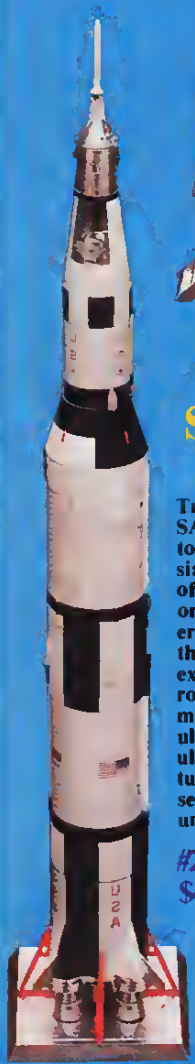
An amazingly detailed control panel & hydraulic system highlight the Bomarc missile model kit! Finely detailed ladder and tool box add to the beauty of this 10"long replica of a magaificent U.S. Air Force warhead! Kit also includes movable control surfaces & movable launching ramp! Re-create history with this authentically reproduced model!

#24269 $12.95

APOLLO/ SATURN V ROCKET

Truly incredible APOLLO/ SATURN V rocket kit aims to the stars to celebrate the single greatest achievement of modern man-his first step on the moon in 1969! A towering three and 1/2 feet tall, the Apollo/Saturn includes exact replicas of the space rocket's escape tower, command module, service module & the famed lunar module! Don't miss this opportunity to observe for yourself the operation of this unique aircraft, Saturn V!

#24267
$49.95



GEMINI SPACE CAPSULE

Re-entering orbit from outer space ...the fascinating GEMINI SPACE CAPSULE! This unique model kit features a detailed crew compartment, cabin hatches that open & close, a removable retrograde section and equipment module!



#24268—$19.95

TRANQUILITY BASE



Take a piece of the moon home! The lunar TRANQUILITY BASE comes complete with a miniature flag that you can plant into the moon! The surface of the 'Sea of Tranquility' is realistically detailed with rocky craters and crevices that America's astronauts explored over a decade ago! The lunar module itself, in gleaming silver & copper, separates into both ascent and descent stages, has transparent windows, detailed thrusters and antennae! Add to your space adventure by connecting the Tranquility Base with its cosmic companion, the Gemini Space Capsule!

#24266—$11.95



Dregs don't wear pants